ARCHITECTURAL RECORD

-Did you buy it for her?
-Her father.

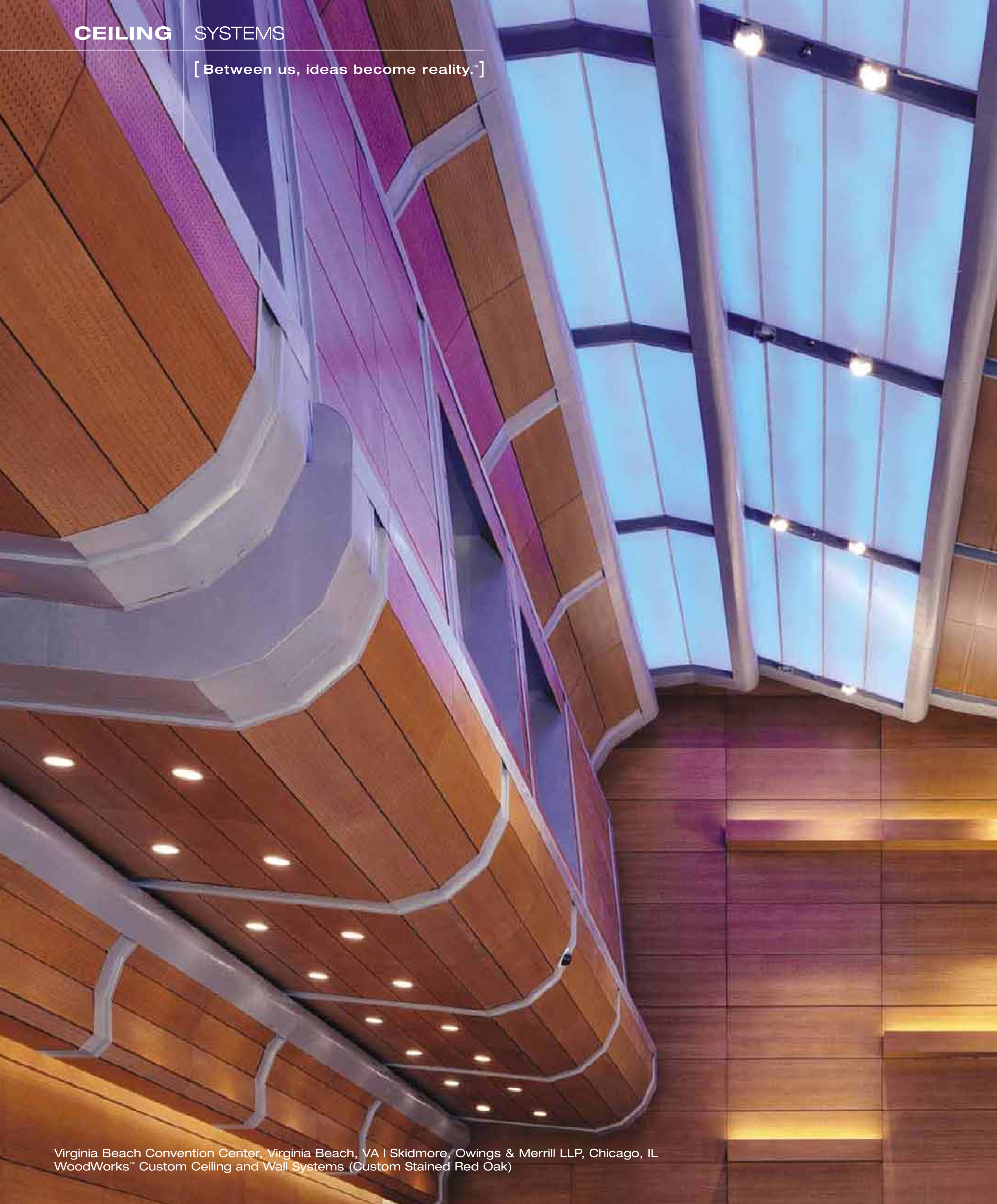
Los Angeles

WHERE LA DOLCE VITA MEETS SUNSET STRIP

ALSO IN THIS ISSUE

LIGHTING SECTION

[Between us, ideas become reality.™]



Virginia Beach Convention Center, Virginia Beach, VA | Skidmore, Owings & Merrill LLP, Chicago, IL
WoodWorks™ Custom Ceiling and Wall Systems (Custom Stained Red Oak)

walls, meet ceilings.

WoodWorks™ walls. WoodWorks™ ceilings. It doesn't matter how you introduce the wide variety of finishes and perforation patterns. The result will always be love at first sight – whether it's a standard or custom design. Visit us on the web or call our Architectural Specialties team to learn the rewards of one-stop shopping and the thrill of matchmaking.

armstrong.com/woodworks 1-877-ARMSTRONG,1-1-4

Armstrong®

CIRCLE 1 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Ingersoll Rand
Security Technologies

Real Security Is Working Extra
Not Because

If you love doing your job, it doesn't feel like work. And whatever's outside your window simply can't compare. At Schlage®, we understand. That's why we have the world's largest

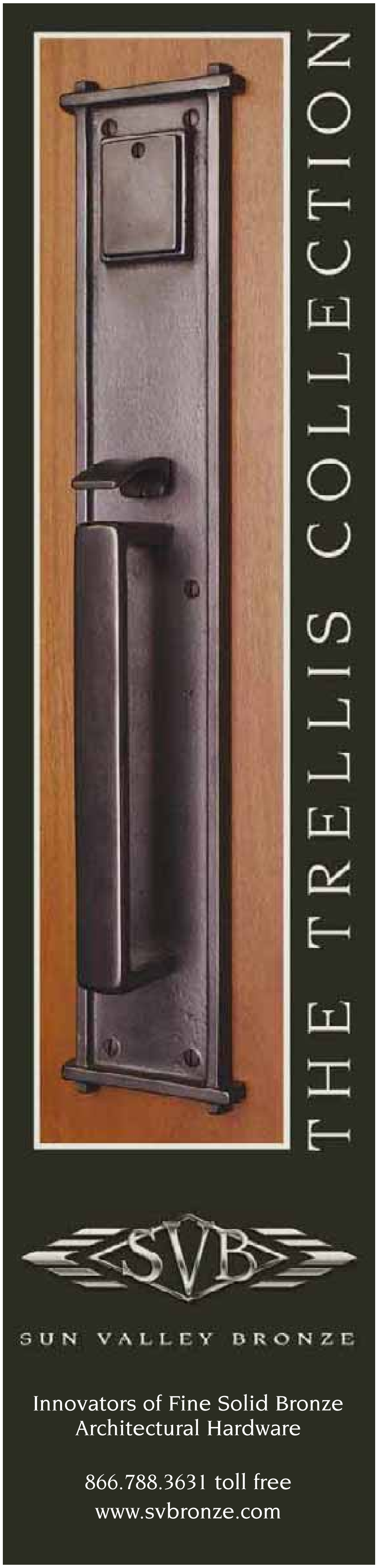
Hours Because You Want To.
You Have To.

team of hardware specification writers to support you and your clients. So you can move on to other stages of your project. Or passion. However you refer to your job.

Real Security Sets You Free.™ SCHLAGE®
www.schlage.com

© 2006 Ingersoll-Rand Company Limited

CIRCLE 2 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



CIRCLE 3 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

ARCHITECTURAL RECORD

EDITOR IN CHIEF	Robert Ivy, FAIA, *rivy@mcgraw-hill.com*
MANAGING EDITOR	Beth Broome, *elisabeth_broome@mcgraw-hill.com*
DESIGN DIRECTOR	Anna Egger-Schlesinger, *schlesin@mcgraw-hill.com*
DEPUTY EDITORS	Clifford A. Pearson, *pearsonc@mcgraw-hill.com* Suzanne Stephens, *suzanne_stephens@mcgraw-hill.com* Charles Linn, FAIA, Profession and Industry, *linnc@mcgraw-hill.com*
SENIOR EDITORS	Sarah Amelar, *sarah_amelar@mcgraw-hill.com* William Weathersby, Jr., *bill_weathersby@mcgraw-hill.com* Jane F. Kolleeny, *jane_kolleeny@mcgraw-hill.com* Joann Gonchar, AIA, *joann_gonchar@mcgraw-hill.com*
PRODUCTS EDITOR	Rita Catinella Orrell, *rita_catinella@mcgraw-hill.com*
NEWS EDITOR	Sam Lubell, *sam_lubell@mcgraw-hill.com*
PRODUCTION MANAGER	Juan Ramos, *juan_ramos@mcgraw-hill.com*
DEPUTY ART DIRECTOR	Kristofer E. Rabasca, *kris_rabasca@mcgraw-hill.com*
ASSOCIATE ART DIRECTOR	Clara Huang, *clara_huang@mcgraw-hill.com*
WEB DESIGN	Susannah Shepherd, *susannah_shepherd@mcgraw-hill.com*
WEB PRODUCTION	Laurie Meisel, *laurie_meisel@mcgraw-hill.com*
EDITORIAL SUPPORT	Linda Ransey, *linda_ransey@mcgraw-hill.com* Monique Francis, *monique_francis@mcgraw-hill.com*
COPY EDITOR	Leslie Yudell
ILLUSTRATOR	I-ni Chen
EDITORIAL ASSISTANT	Sarah Cox, *sarah_cox@mcgraw-hill.com*
EDITOR AT LARGE	James S. Russell, AIA, *jamesrussell_editor@earthlink.net*
CONTRIBUTING EDITORS	Raul Barreneche, Robert Campbell, FAIA, Andrea Oppenheimer Dean, David Dillon, Lisa Findley, Blair Kamin, Nancy Levinson, Thomas Mellins, Robert Murray, Sheri Olson, FAIA, Nancy B. Solomon, AIA, Michael Sorkin, Michael Speaks, Ingrid Spencer
SPECIAL INTERNATIONAL CORRESPONDENT	Naomi R. Pollock, AIA
INTERNATIONAL CORRESPONDENTS	David Cohn, Claire Downey, Tracy Metz
GROUP PUBLISHER	James H. McGraw IV, *jay_mcgraw@mcgraw-hill.com*
VP, ASSOCIATE PUBLISHER	Laura Viscusi, *laura_viscusi@mcgraw-hill.com*
VP, GROUP EDITORIAL DIRECTOR	Robert Ivy, FAIA, *rivy@mcgraw-hill.com*
GROUP DESIGN DIRECTOR	Anna Egger-Schlesinger, *schlesin@mcgraw-hill.com*
DIRECTOR, CIRCULATION	Maurice Persiani, *maurice_persiani@mcgraw-hill.com* Brian McGann, *brian_mcgann@mcgraw-hill.com*
ASSOCIATE PROMOTION MANAGER	Laura M. Savino, *laura_savino@mcgraw-hill.com*
DIRECTOR, MULTIMEDIA DESIGN & PRODUCTION	Susan Valentini, *susan_valentini@mcgraw-hill.com*
MANAGER, ADVERTISING PRODUCTION	Stephen R. Weiss, *stephen_weiss@mcgraw-hill.com*
DIRECTOR, FINANCE	Ike Chong, *ike_chong@mcgraw-hill.com*
DIRECTOR, SPECIAL PROJECTS	Charles Pinyan, *cpinyan@mcgraw-hill.com*
REPRINTS	Reprint Management Services, *architecturalrecord@reprintbuyer.com*

EDITORIAL OFFICES: 212/904-2594. Editorial fax: 212/904-4256. E-mail: *rivy@mcgraw-hill.com*. Two Penn Plaza, New York, N.Y. 10121-2298. **WEB SITE:** www.archrecord.com. **SUBSCRIBER SERVICE:** 877/876-8093 (U.S. only). 515/237-3681 (outside the U.S.). Subscriber fax: 712/755-7423. E-mail: *arhcustserv@cdsfulfillment.com*. If the Post Office alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year. AIA members must contact the AIA for address changes on their subscriptions. 800/242-3837. E-mail: *memberservices@aia.org*. **INQUIRIES AND SUBMISSIONS:** Letters, Robert Ivy; Practice, Charles Linn; Books, Clifford Pearson; Record Houses and Interiors, Sarah Amelar; Products, Rita Catinella Orrell; Lighting and Interiors, William Weathersby, Jr.; Residential, Jane F. Kolleeny; Web Editorial, Ingrid Spencer.

ARCHITECTURAL RECORD: (ISSN 0003-858X) May 2006. Vol. 194, No. 04. Published monthly by The McGraw-Hill Companies, 1221 Avenue of the Americas, New York, N.Y. 10020. Periodicals postage paid at New York, N.Y. and additional mailing offices. Canada Post International Publications Mail Product Sales Agreement No. 40012501. Return undeliverable Canadian addresses to: DPGM Ltd., 2-7496 Bath Road, Mississauga, ON L4T 1L2. Email: arhcustserv@cdsfulfillment.com. Registered for GST as The McGraw-Hill Companies. GST No. R123075673. Postmaster: *Please send address changes to* ARCHITECTURAL RECORD, Fulfillment Manager, P.O. Box 5732, Harlan, IA 51593. **SUBSCRIPTION:** Rates are as follows: U.S. and Possessions $70.30; Canada and Mexico $79 (payment in U.S. currency, GST included); outside North America $199 (air freight delivery). Single copy price $9.95; for foreign $11. Subscriber Services: 877/876-8093 (U.S. only); 515/237-3681 (outside the U.S.); fax: 712/755-7423. **SUBMISSIONS:** Every effort will be made to return material submitted for possible publication (if accompanied by stamped, self-addressed envelope), but the editors and the corporation will not be responsible for loss or damage. **SUBSCRIPTION LIST USASHEPCAGE:** Advertisers may use our list to mail information to readers. To be excluded from such mailings, send a request to ARCHITECTURAL RECORD, Mailing List Manager, P.O. Box 555, Hightstown, N.J. 08520. **OFFICERS OF THE MCGRAW-HILL COMPANIES:** *Chairman, President and Chief Executive Officer:* Harold McGraw III. *Executive Vice President and Chief Financial Officer:* Robert J. Bahash. *Executive Vice President, Human Resources:* David L. Murphy. *Senior Vice President and General Counsel:* Kenneth M. Vittor. *Principal Operating Executives:* Kathleen A Corbet, *President, Standard & Poors;* Henry Hirschberg, *President, McGraw-Hill Education;* Glenn S. Goldberg, *President, McGraw-Hill Information and Media Services.* **MCGRAW-HILL CONSTRUCTION:** Norbert W. Young, Jr., FAIA, President. Vice President and CFO: Louis J. Finocchiaro.

COPYRIGHT AND REPRINTING: Title ® reg. in U.S. Patent Office. Copyright © 2006 by The McGraw-Hill Companies. All rights reserved. Where necessary, permission is granted by the copyright owner for libraries and others registered with the Copyright Clearance Center (CCC), 222 Rosewood Drive, Danvers, Mass. 01923. To photocopy any article herein for personal or internal reference use only for the base fee of $1.80 per copy of the article plus ten cents per page, send payment to CCC, ISSN 0003-858X. Copying for other than personal use or internal reference is prohibited without prior written permission. Write or fax requests (no telephone requests) to Copyright Permission Desk, ARCHITECTURAL RECORD, Two Penn Plaza, New York, N.Y. 10121-2298; fax 212/904-4256. For reprints call 800/360-5549 X 129 or e-mail architecturalrecord@reprintbuyer.com. Information has been obtained by The McGraw-Hill Companies from sources believed to be reliable. However, because of the possibility of human or mechanical error by our sources, The McGraw-Hill Companies or ARCHITECTURAL RECORD does not guarantee the accuracy, adequacy, or completeness of any information and is not responsible for any errors or omissions therein or for the results to be obtained from the use of such information of for any damages resulting there from.

McGraw_Hill CONSTRUCTION

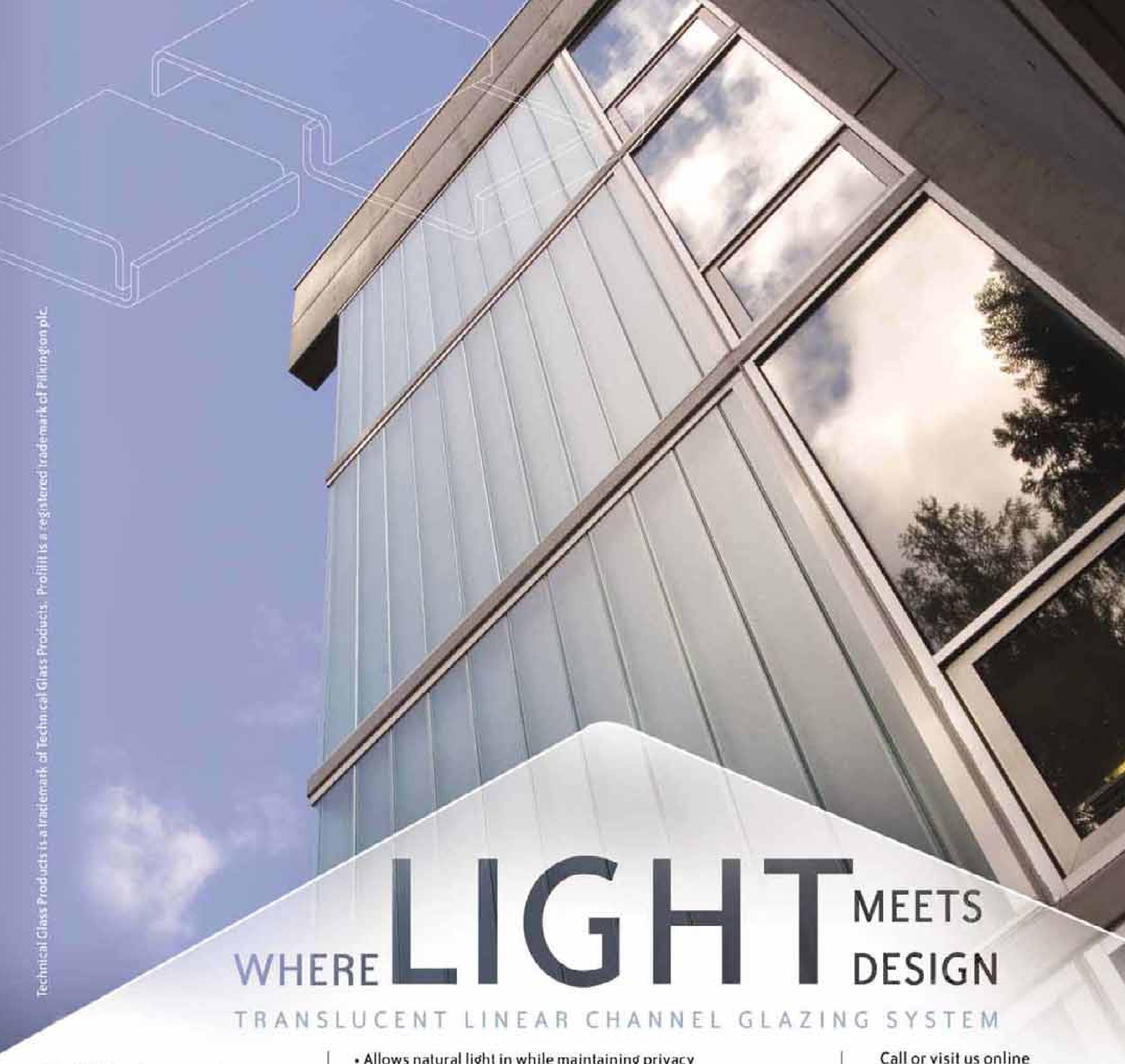
ABC

MPA

The McGraw·Hill Companies

THE AMERICAN INSTITUTE OF ARCHITECTS 2006 BOARD OF DIRECTORS • OFFICERS: Kate Schwennsen, FAIA, President; RK Stewart, FAIA, First Vice President; Ronald J. Battaglia, FAIA, Vice President; Michael Broshar, AIA, Vice President; Jerry K. Roller, AIA, Vice President; Norman Strong, FAIA, Vice President; John C. Senhauser, FAIA, Secretary; Tommy Neal Cowan, FAIA, Treasurer; Jeremy Edmunds, Associate AIA, Associate Representative to the AIA Executive Committee; Elizabeth Mitchell, CACE Representative to the AIA Executive Committee; Christine W. McEntee, Executive Vice President/CEO. • **REGIONAL DIRECTORS:** Peter J. Arsenault, LEED AP, AIA; Michel C. Ashe, AIA; William D. Beyer, FAIA; Jay Brand, PhD; David J. Brotman, FAIA; Stephan Castellanos, FAIA; Anthony J. Costello, FAIA; David Crawford; James H. Eley, FAIA; Glenn H. Fellows, AIA; Robert D. Fincham, AIA; Jonathan L. Fischel, AIA; Marion L. Fowlkes, FAIA; Maureen A. Guttman, AIA; Walter J. Hainsfurther, AIA; John J. Hoffmann, FAIA; Richard Jackson, MD, MPH; Leevi Kiil, FAIA; Michael Lischer, AIA; Clark Llewellyn, AIA; Stephen K. Loos, AIA; Marvin J. Malecha, FAIA; Clark D. Manus, FAIA; John M. Maudlin-Jeronimo, FAIA; Linda McCracken-Hunt, AIA; George H. Miller, FAIA; Hal P. Munger, AIA; Robin L. Murray, AIA, PP; Thompson Nelson, FAIA; Celeste A. Novak, LEED AP, AIA,; Gordon N. Park, CDS, AIA; Marshall E. Purnell, FAIA; Miguel A. Rodriguez, AIA; Jeffrey Rosenblum, AIA; Ken Ross, FAIA; Greg Staskiewicz, Associate AIA; James M. Suehiro, AIA; Leslie J. Thomas, AIA; Bryce A. Weigand, FAIA; Enrique A. Woodroffe, FAIA; Eric Zaddock. • **AIA MANAGEMENT COUNCIL:** Christine W. McEntee, Executive Vice President/CEO; James C. Dinegar, CAE, Chief Operating Officer; Richard J. James, CPA, Chief Financial Officer; Jay A. Stephens, Esq., General Counsel; Laura L. Viehmyer, SPHR, CEBS, CAE, Chief Human Resources Officer; Helene Combs Dreiling, Hon. SDA, FAIA, Team Vice President, AIA Community; Barbara Sido, CAE, Team Vice President, AIA Knowledge; Elizabeth Stewart, Esq., Team Vice President, AIA Public Advocacy; David Downey, CAE, Assoc. AIA, Managing Director, AIA Communities by Design; James Gatsch, FAIA, General Manager, AIA Contract Documents; Suzanne Harness, Esq, AIA., Managing Director and Counsel, AIA Contract Documents; Maan Hashem, Managing Director, AIA Software Products and Services; Richard L. Hayes, Ph.D., RAIC, CAE, AIA, Managing Director, AIA Knowledge Resources; Brenda Henderson, Hon. AIA, Managing Director, AIA Component Relations; Christine M. Klein, Managing Director, AIA Meetings; Carol Madden, Managing Director, AIA Membership Services; Philip D. O'Neal, Managing Director, AIA Information Technology; C.D. Pangallo, EdD, Managing Director, AIA Continuing Education; Terence J. Poltrack, Managing Director, AIA Communications; Andrea S. Rutledge, SDA, Managing Director, AIA Alliances; Phil Simon, Managing Director, AIA Marketing and Promotion; Terri Stewart, Managing Director, AIA Professional Practice.

PRINTED IN USA



Technical Glass Products is a trademark of Technical Glass Products. Profilit is a registered trademark of Pilkington plc.

WHERE LIGHT MEETS DESIGN

TRANSLUCENT LINEAR CHANNEL GLAZING SYSTEM

Pilkington Profilit™

- Allows natural light in while maintaining privacy
- Energy efficient
- Excellent light transmission
- Can be utilized in curved walls
- Installs vertically or horizontally
- Aluminum perimeter frame provides additional structural strength
- Minimal maintenance

Call or visit us online for your free brochure.

800.426.0279

tgpamerica.com

CIRCLE 4 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

TGP
Technical Glass Products™

Let your drafting pencil go where it will. Our windows can keep up.

©2006 Marvin Windows and Doors. All rights reserved. ®Registered trademark of Marvin Windows and Doors.

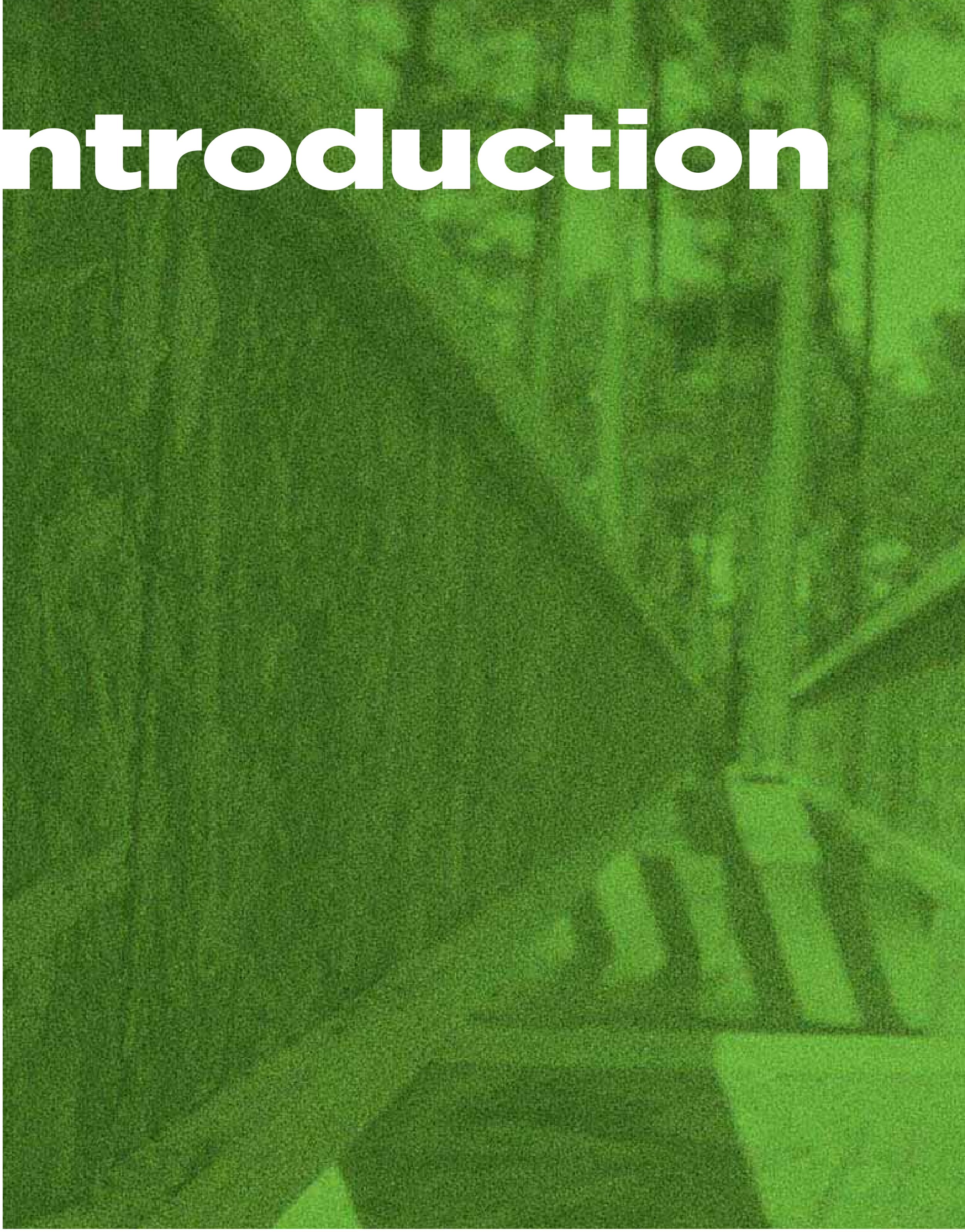
MARVIN
MARVIN
MA
MA

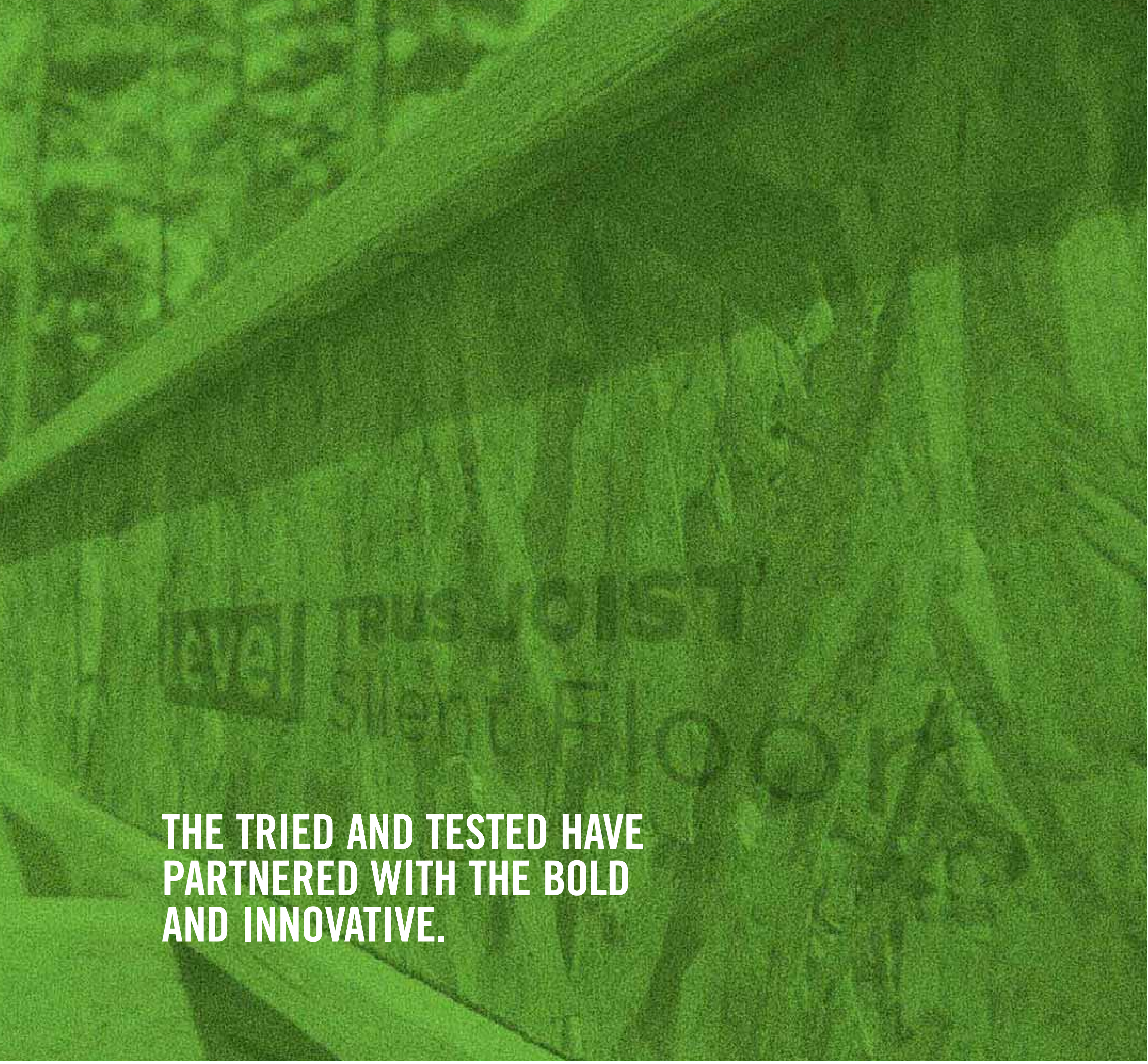
Say good-bye to "can't be done." Marvin's Signature Products and Services provide unique solutions to the most challenging projects. That means the widest possible choices in color, hardware and design (including completely custom profiles and casings—in clad or wood). Plus a guarantee of our most personalized service and unerring attention to detail. Call 1-800-236-9690 (in Canada, 1-800-263-6161) or visit **marvin.com**

MARVIN®
Windows and Doors
Made for you.®

CIRCLE 5 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

introduction




iLevel
TRUS JOIST
Silent Floor
THE TRIED AND TESTED HAVE PARTNERED WITH THE BOLD AND INNOVATIVE.

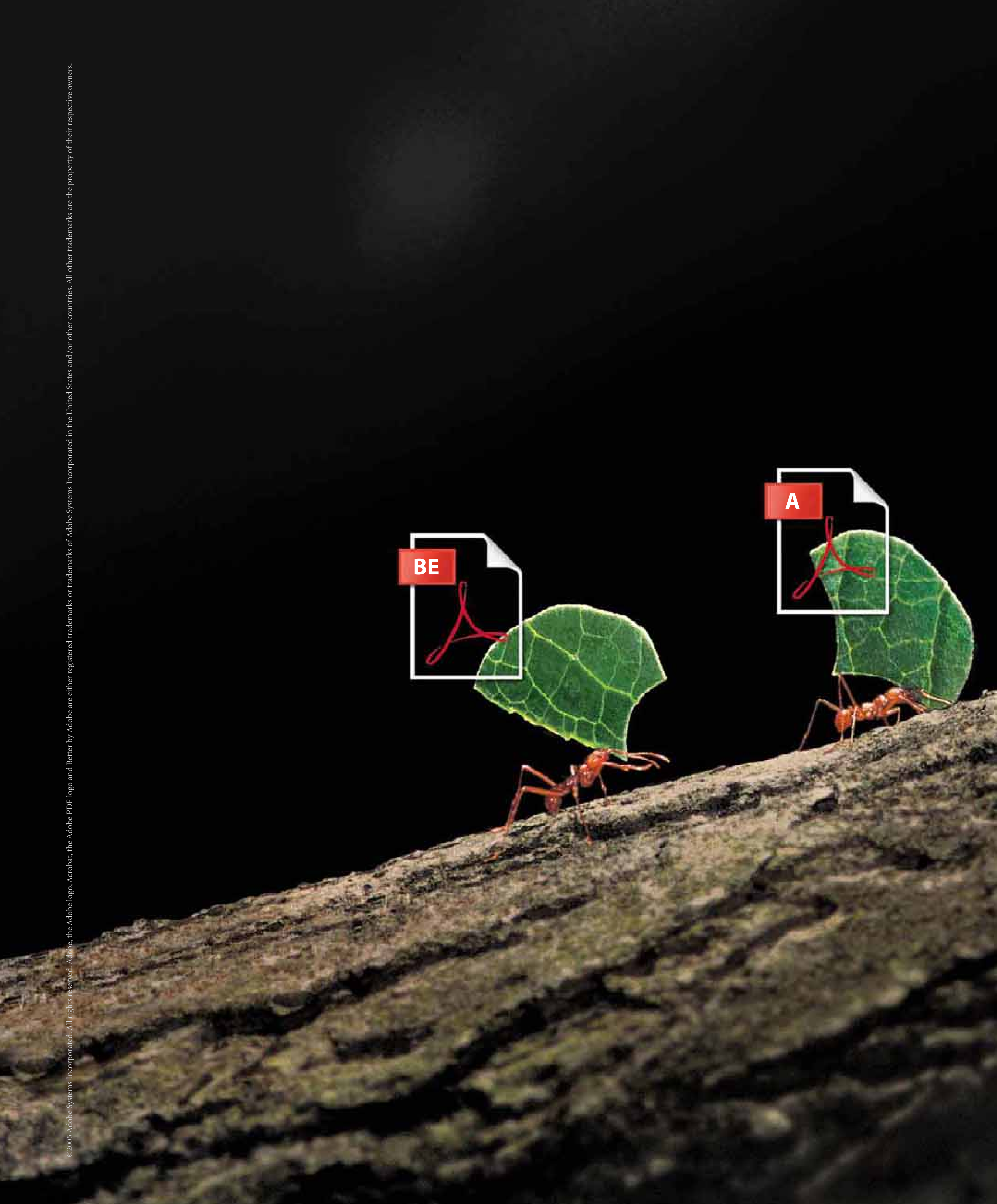
Welcome to iLevel™, a new business from the three most respected names in residential framing: Trus Joist, Structurwood and Weyerhaeuser. They've made the latest product technologies and design services available under one roof, helping you manage costs while minimizing jobsite waste. It's an entirely new way of thinking, and one that adapts to your business on every level. So let's get started. Go to iLevel.com today, or call 1-888-iLevel8 (1-888-453-8358).

iLevel™

Weyerhaeuser

© 2006 by Weyerhaeuser, all rights reserved. iLevel™, Silent Floor®, Structurwood® and Trus Joist® are trademarks of Weyerhaeuser Company.

CIRCLE 6 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



©2005 Adobe Systems Incorporated. All rights reserved. Adobe, the Adobe logo, Acrobat, the Adobe PDF logo and Better by Adobe are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. All other trademarks are the property of their respective owners.

TEAM
PLAYER.

Adobe® Acrobat® 7.0

Teamwork just got easier. Combine multiple file types into a single, searchable document. Share critical information more securely. View and respond to project feedback seamlessly. And get everyone on the same page. Acrobat 7.0. Try it for free at adobe.com/collaborate and see how much more your team can do. Better by Adobe.™

Adobe®

Reach out for the ideal™

LG FLOORS

LUXURY VINYL TILE • SOLID VINYL TILE
HETEROGENEOUS SHEET VINYL • ESD TILE

Funny how some of the best solutions just come natural.

When it comes to natural looks for commercial flooring, LG Floors offers realism that's hard to beat. From sheet vinyl, to luxury vinyl tile, to solid vinyl and more, in a wide variety of nature- inspired colors, patterns and textures that'll have Mother Nature herself doing a double take. All with the durability, wear resistance and easy installation and maintenance your commercial installations demand. Naturally.

innovision FLOORING CORP.

Distributors of LG Floors in the United States.
18 Sidney Circle, Kenilworth, NJ 07033 / 888-291-9903 / Fax: 908-686-1622
www.innovisionflooring.com

LG Chem

CIRCLE 7 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

ARCHITECTURAL RECORD

05.2006

On the Cover: *Jai House by Lorcan O'Herlihy Architects. Photograph by Jasper Johal*
Right: *Redelco House, by Pugh+Scarpa. Photograph by Marvin Rand*

News

27 **Paulo Mendes da Rocha wins Pritzker Prize**
28 **Ground Zero held up by lease issues**

Departments

17 **Editorial: Pasadena Hillside**
19 **Letters***
53 **Archrecord2: For the emerging architect***
57 **Critique: L.A.'s young architects** *by Christopher Hawthorne*
63 **Exhibitions: Morphosis and L.A. in Paris, Spain in N.Y.**
69 **Books: L.A. on the page**
75 **Product View: Tensile Sculptures** *by Rita Catinella Orrell*
77 **Snapshot: Watts Towers** *by Beth Broome*
219 **Dates & Events***
256 **Backpage: Bullocks Wilshire Department Store** *by Sarah Cox*

Features

84 **Photo Essay: Night for Night**
92 **What Is the Future of Los Angeles?** *by James S. Russell, AIA*
Four prominent voices chime in on the city's cultural relevance.

Projects

105 **Introduction** *by Robert Ivy, FAIA**
106 **Getty Villa, *Malibu*** *by Clifford A. Pearson**
Machado and Silvetti Associates
A renovation and expansion offer a new approach to a museum.
116 **Redelco House, *Studio City*** *by Suzanne Stephens**
Pugh+Scarpa
Los Angeles version of the classic Modern house is alive and well.
122 **FDIM Design Studio, *Los Angeles*** *by Sam Lubell**
Clive Wilkinson Architects
A Mininamlist, glam interior inspires fashion institute students.
126 **Jai House, *Los Angeles*** *by Sarah Amelar**
Lorcan O'Herlihy Architects
Where cinema and Eastern meditation meet mountainous terrain.
132 **Science Center School, *Los Angeles*** *by Suzanne Stephens**
Morphosis Architects
A bold, brash school brings unique energy to a dismal building type.

Building Types Study 857

145 **Introduction: Libraries** *by James Murdock*
148 **Hyde Park Library, *California*** *by Clifford A. Pearson**
Hodgetts + Fung Design and Architecture
152 **Quincie Douglas Library, *Arizona*** *by Suzanne Stephens**
Richärd + Bauer
158 **Ballard Library, *Washington*** *by James S. Russell, AIA**
Bohlin Cywinski Jackson

For additional Library projects, go to Building Types Study at ***www.archrecord.com***.

Architectural Technology

167 **One Project, but Many Seismic Solutions**
*by Joann Gonchar, AIA**
How the de Young incorporates its earthquake-resisting strategies.

Lighting

177 **Introduction**
178 **Caltrans Building** *by William Weathersby, Jr.**
Horton Lees Brogden Lighting Design
184 **Warner Bros. Studio Plaza** *by William Weathersby, Jr.**
Lighting Design Alliance
188 **Marc Jacobs Shops** *by John Peter Radulski**
Cooley Monato Studio
197 **Lighting Profile: Alison Berger** *by Rita Catinella Orrell**
199 **Lighting Products** *by Rita Catinella Orrell**

Products

203 **Landscape** *by Rita Catinella Orrell*
207 **Product Briefs**
213 **Product Literature**

240 Reader Service*
238 AIA/CES Self-Report Form*

AR is the proud recipient of a
National Magazine Award for General Excellence

* You can find these stories at ***www.archrecord.com***, including expanded coverage of Projects, Building Types Studies, and Web-only special features.

May 2006

Visit us at archrecord.construction.com

Project Portfolio

The Hollywood lens continues to shape our contemporary viewpoint, saturating today's people, places, and buildings with Los Angeles chroma. These five projects, two homes, two schools, and the elaborately renovated Getty Villa, prove that despite the harsh glare of L.A.'s aura, there's still reason to be under its spell.

Sponsored By:

Architectural Data Systems™

Photo © Benny Chan/Fotoworks

Photo © Johnston Marklee

House of The Month

Maximizing a small lot in Venice, California, Johnston Marklee Architects turned the design for the Sale House inside out to create an interiorized courtyard landscape. The house engages a historic building, Morphosis' 2-4-6-8 Studio, on the site, and uses colorful resins and a dynamic lighting scheme to animate the project.

Sponsored By: LAMARITE® COMPOSITE SHINGLES TAMKO ROOFING PRODUCTS

Photo © Joshua White

Archrecord.com takes you to Los Angeles

In mid-May, visit *archrecord.com* to experience a special site dedicated to the unrestrained, talented, and innovative architects who call Los Angeles home. With podcasts, interviews, and an informal design guide, the site will give you an inside look at the people who make L.A. a nucleus of thought-provoking design.

Photo © Paul Warchol

Lighting Special Section

With California's Title 24 regulating energy usage for newly constructed commercial and residential buildings, lighting designers and architects have to be more creative than ever. Three lighting projects in Los Angeles illuminate how challenges can inspire ingenuity without sacrificing aesthetics or program.

Sponsored By:

evo

Photo © Pete Sieger of MS&R

Building Types Study

Libraries may not all have coffee shops, yet, but the 12 we feature this month are on the cutting edge of a building type that has changed from a book repository to a place to hang out and explore our world. People are flocking to neighborhood libraries, and design is playing a pivotal role.

Sponsored By:

CAMBRIDGE ARCHITECTURAL

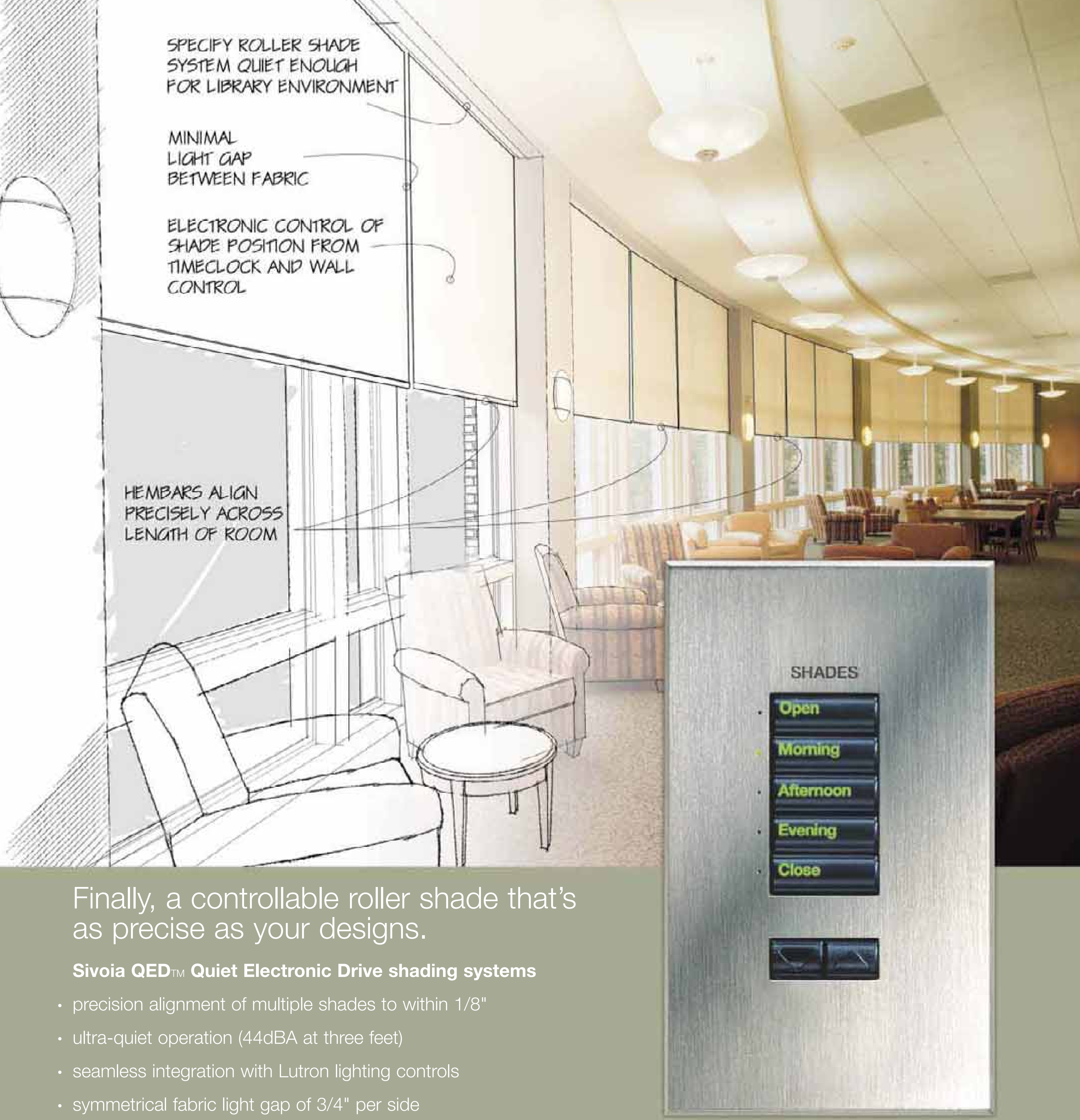
THE METAL INITIATIVE

connecting people_projects_products

McGraw_Hill CONSTRUCTION

Find us online at www.construction.com

The McGraw·Hill Companies


SPECIFY ROLLER SHADE SYSTEM QUIET ENOUGH FOR LIBRARY ENVIRONMENT
MINIMAL LIGHT GAP BETWEEN FABRIC
ELECTRONIC CONTROL OF SHADE POSITION FROM TIMECLOCK AND WALL CONTROL
HEMBARS ALIGN PRECISELY ACROSS LENGTH OF ROOM
SHADES
Open
Morning
Afternoon
Evening
Close

Finally, a controllable roller shade that's as precise as your designs.

Sivoia QED™ Quiet Electronic Drive shading systems

- precision alignment of multiple shades to within 1/8"
- ultra-quiet operation (44dBA at three feet)
- seamless integration with Lutron lighting controls
- symmetrical fabric light gap of 3/4" per side

Visit **www.lutron.com/shadingsolutions** or call **1.877.258.8766** ext. **562** to learn more about Sivoia QED

See us at **Lightfair, BOOTH #313; AIA, BOOTH #627** and **ICFF, BOOTH #1024.**

LUTRON

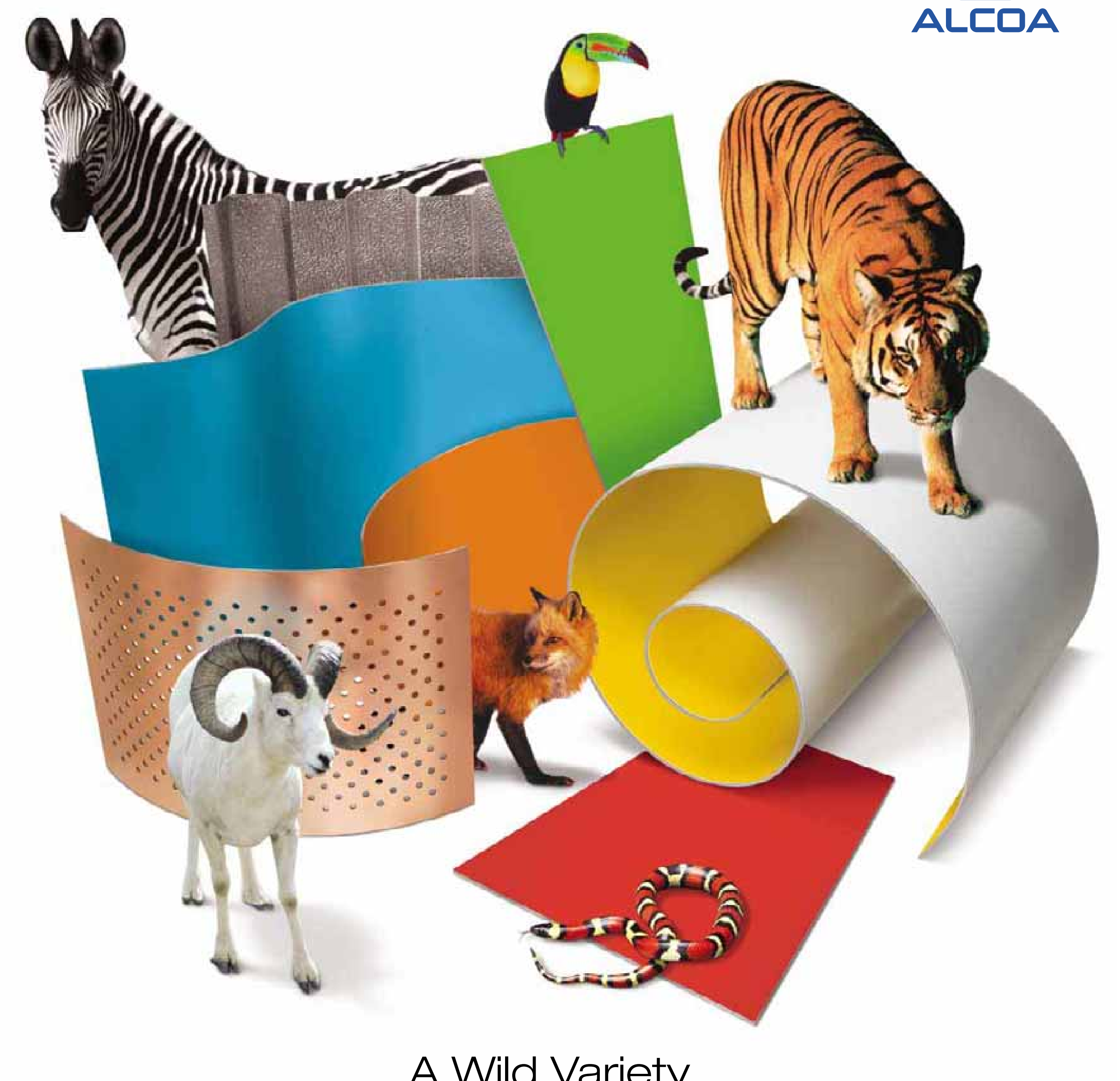
Lutron controls your light.™

© 2006 Lutron Electronics Co., Inc.

CIRCLE 8 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

alcoaarchitecturalproducts.com

ALCOA



A Wild Variety.

Just one of the advantages of choosing Alcoa Architectural Products.

Want a variety of choices as untamed as your imagination? Consider the Alcoa line of architectural products. We give you more versatility by offering more variations than any other manufacturer. Specify classic Reynobond® Aluminum Composite Material. Reynobond XXL, in widths up to 78.75”. Reynobond Natural Metal composites. Flat sheet products. Corrugated metal wall panels. All available in precisely matched colors. Whatever you have in mind, our family of products gives you the flexibility to achieve it.

Alcoa Architectural Products

For more information, contact Alcoa Architectural Products at (800) 841-7774. Or visit us online at alcoaarchitecturalproducts.com

©2006 Alcoa Architectural Products

CIRCLE 9 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

PHOTOGRAPHY: © ANDRÉ SOUROUJON

Pasadena Hillside

Editorial

By Robert Ivy, FAIA

For architects and for architectural historians, critical lessons reside in the tangible. In examining the transition from the Roman basilica to the domed Byzantine cathedral, we literally see and can trace the intellectual, political, and philosophical transitions of empire; a telling detail, like Proust's taste of a petite Madeleine soaked in tea, can unlock a world of memory.

Pasadena, California, encompasses such a tectonic shift, visible not in the seismic record, but in two buildings. Each represents a distinctive moment in architectural history, summing up the motives of generations of designers, thinkers, and makers. Each lies within blocks of the other. Each asserts a radically opposed worldview, poised on opposite shoals of World War I—asserting an identity visibly, even tangibly, in its personal fabric and structure. A consideration of the two offers an essay on the quintessential differences between genius and craft, prompting us to consider them together.

The David and Mary Gamble House (1908), by Charles Sumner and Henry Mather Greene, represents a culmination, a hyper-refinement, of American domestic design. Set on the brow of Westmoreland Place, a residential street near Pasadena's Brookside Park, the Japanese-inflected Gamble House inculcates the traditions of the craft of wood joinery and of refinement in material and aesthetic choice that had evolved with the American house. For subsequent generations, the images of interlocking, rhythmic balusters along the steps counterpoised against naturalistic stained-glass windows have defined a kind of stylistic perfection.

Down the hill, however, on a challenging lot on Prospect Circle, a new world emerges. Frank Lloyd Wright's house for Mrs. G.M. Millard, called La Miniatura (1923), smolders with near-palpable energy, an essay in an entirely new language. Its name deceives. While it may be small, this, the first of Wright's textile block houses in Los Angeles, rises from a conceptually original system in which the architect interlaced patterned modular concrete units into a three-dimensional, cubic construction that modeled space in unfamiliar, transcendent ways. Compared to the Gamble House, we have jumped through the looking glass.

How do they differ? Whereas the Gamble House crowns a hill in a conventional way, open to Mrs. Gamble's beloved rose garden and directly visible to the street, La Miniatura nestles into a hitherto unbuildable lot, transformed into a naturalistic Eden. The floor plan and the sections at the Gamble House follow familiar room arrangements, from the central hall to the artful arrangement of living, dining, and servant spaces. At the Millard House, plan and section are indissolubly related, in which low passageways or places for human intimacy explode into heroic living spaces. Power seems contained, locked up, in the material, while the Gamble House allows space to bleed through artful portals.

Both are characterized by their peculiar reactions to California light and air. Up the hill, the Greene brothers allowed a bidirectional flow, inviting prescribed axial encounters with street and garden; the formality inheres in the geometry. At La Miniatura, as critic Martin Filler has asserted, chiaroscuro compounds the effect. Light and shadow create a near-symphonic interplay, both within the building and outside in the ravine garden, animating the spatial composition and filtering across the structural fabric of the house. In describing his method of building, Wright referred to his own craft in the textile as "weaving," or as historian William Allin Storrer asserts, "knitting" together concrete and steel.

While generations of students of architecture have cut their teeth on the gorgeous imagery that surrounds both buildings, pouring over picture books and, later, Web sites, one fundamental truth emerges: No two-dimensional representation can capture the essence of either project. Compared on the printed page, both seem equally compelling, though differentiated by architectural language. In one brief encounter on a day in Pasadena, California, however, the 20th century speaks eloquently. For those few able to inhabit these structures, no choice is demanded: Through them you can hear a century speak.

When you've got

something going, it all falls in line...

every color of the spectrum...including every

color of white light...with the IntelliBlend™ dynamic

monitoring system ensuring consistent light output and color...

throughout its lifecycle...decades from now...and no visible LEDs...

all from this one, truly intelligent linear fixture...the future continues.

The Future Continues™

evo™

Solid-State Lighting

Visit us at LIGHTFAIR...booth 2012.

Renaissance Lighting | P 703.707.9000 | F 703.707.9244 | renaissancelighting.com/5

Premier lighting products by Renaissance Lighting Corporation

CIRCLE 10 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Letters

All that glitters is not gold

Your articles about the development in Dubai have been fascinating and astounding [From the Field, www.archrecord.com, December 12, 2005, and "Dubai Rises," RECORD, February 2006, page 60]. I am glad that someone has finally shown the extent of construction projects there. However, a follow-up article should explain some of the downside of this development. Photos showed beautiful promenades, but devoid of people. A recent article in *The New York Times*, "Dubai Dream Dims for Asians," describes the extremely grim conditions of the immigrant construction workers (who make up a large percentage of the population). It warns of imminent, and real, labor riot danger for all this grandiose construction.

It is a very sad state of affairs. I am curious about the quality of the construction. It can't be good—behind the gold and marble, that is.

David Christensen, AIA, LEED, AP
Bellingham, Wash.

Whether the weather

Regarding Robert Ivy's April editorial ["Lightning Strike," page 21], I found it surprising that both you and your vigilante acquaintance selected England as an example of a place with benign weather.

Not to interfere with your overall point, but weren't half the trees ripped out of Kew Gardens and many other beautiful garden areas of the U.K. in a massive storm not many years ago? In grad design school, we always used Malta as an example of a site in which weather was not going to be an issue in a design studio project. Now I fear that before long, extreme weather will be a very serious issue in very many places, one to be faced by architects as well as by every dweller on this planet.

Caroline Hancock, Assoc. AIA
Princeton, N.J.

Building blocks for the future

The beach house designed by Javier Artadi located in the Atacama Desert of Peru, and featured in your Record Houses issue [April 2006, page 86], seems almost to float above the ground. The carved-out volumes frame different views and define the oceanfront facade. The play on solid and void evokes a feeling of lightness. Kudos to the designer for resisting the design restrictions that stipulated that the facade could only be wood. Concrete and terrazzo definitely seem like a better solution for an arid climate. The house—designed for a family—has clean-edged, open spaces which allow children to play in an unencumbered environment. The forms may be simplistic, Minimal, white concrete boxes, but the feeling that is evoked will create memories for a family that can last a lifetime.

Adrienne Batson-Cooper, Assoc. AIA
Brooklyn, N.Y.

Modern thinking

As an architect who practices primarily within the residential area of our profession, I feel compelled to voice my deep disappointment in the projects chosen to compile Record

©2005 Unico, Inc.

UNICO FITS™ YOUR VISION

You see open spaces, curved walls, remarkably twisted staircases, and unique materials for your custom home. Your architect relishes it, especially the fact that he didn't have to design around the HVAC system because you chose Unico. We live for your vision. If you can plan it, we can heat and cool it. Beautifully.

By the way, have you spotted our outlets in the picture yet?

call 800 527 0896
visit www.unicosystem.com/archrecord

The Unico System®
Mini-Duct Central Heating & Air Conditioning

CIRCLE 11 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Houses 2006. My displeasure does not stem from any particular project covered in the issue. On the contrary, each home portrayed is intriguing and worthy of note. My objection is to the collection of homes itself. I simply cannot see how this group of eight houses can be considered a diverse representation of quality, modern residential architecture.

Can a modern home have a sloped roof? Clapboard siding? Can a modern design use traditional materials in innovative ways and still be noteworthy? Is it modern to use stone or brick that demand fresh ways of thinking or inventive processes of construction? Apparently not, according to Record Houses 2006. The issue has labeled what the "modern house" looks like through the eyes of ARCHITECTURAL RECORD: It has a flat roof and cubist form. By locking an image of what a contemporary or noteworthy residential architectural project should be, the magazine is contradicting the varied and innovative work that forms the basic theory of what modern residential architecture is today.

Victor Thomas, AIA
Via e-mail

Houses not for living

The houses from the April 2006 issue are simply exquisite—at least as far as the detailing goes. But there's more to life than joints. The photos depict volumes and partitions and shiny finishes that are devoid of any feeling, life, or passion. Nobody can live in these houses, because they do not support a "normal" lifestyle. People here do not eat, do not watch TV, do not read, do not have kids, do not read newspapers, do not answer phones, do not shower, do not brush teeth. I hate these interiors. I could not imagine living in one. This is what I thought 25 years ago when the first houses by Richard Meier and his kind of "architecture" were published, and this is what I think today, too.

Radu Ilioiu, R.A.
New York City

Non-numerical qualities of light

I read with interest your recent articles on environmentally friendly lighting, both in the schools Building Types Study [December 2005] and in a number of your continuing education pieces over recent months. As a practicing lighting designer, I recognize the importance of energy efficiency in lighting; however, both codes and the discussion, particularly regarding daylight, make little reference to how the user of the space experiences the light—the non-numerical aspects of lighting design.

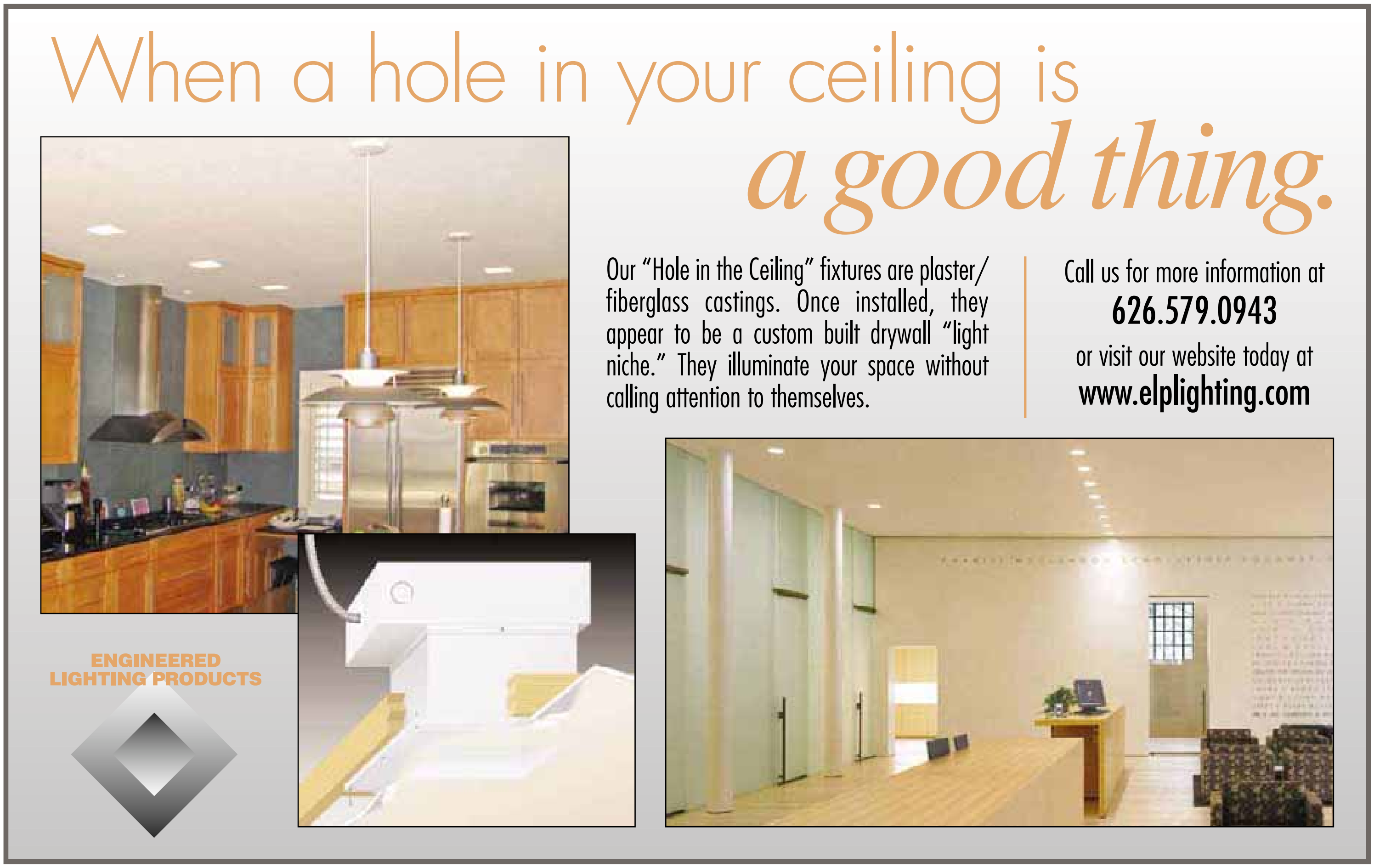
An important focus of any lighting design discussion needs to be not just the quantity and efficiency of light, but the quality of both light and lighting—of the *experience*. The architect has a responsibility to consider the distribution of light first as an architectural consideration, and not simply to pass the problem off to an engineer who will design as code mandates. Similarly, as the codes are revised, rigorous energy efficiency should be preserved and even tightened, but unnecessary clauses that simply limit quality of design should be studiously weeded out.

Thomas Paterson
Mexico City

Corrections:

For Fernau & Hartman's Eastside Center for the Arts [RECORD, December 2005, page 152], photographer Richard Barnes was not credited for his three photographs that were featured. The March feature on the Rural Studio ["Keeping the Spirit Alive by Moving Ahead," page 76] incorrectly named Robert McGlohn as engineer for the Perry Lakes Park bridge. The engineer was Joe Farruggia of GFGR Architects and Engineers, Chicago. McGlohn engineered the firehouse at Newbern.

Write to Rivy@mcgraw-hill.com.



When a hole in your ceiling is *a good thing.*

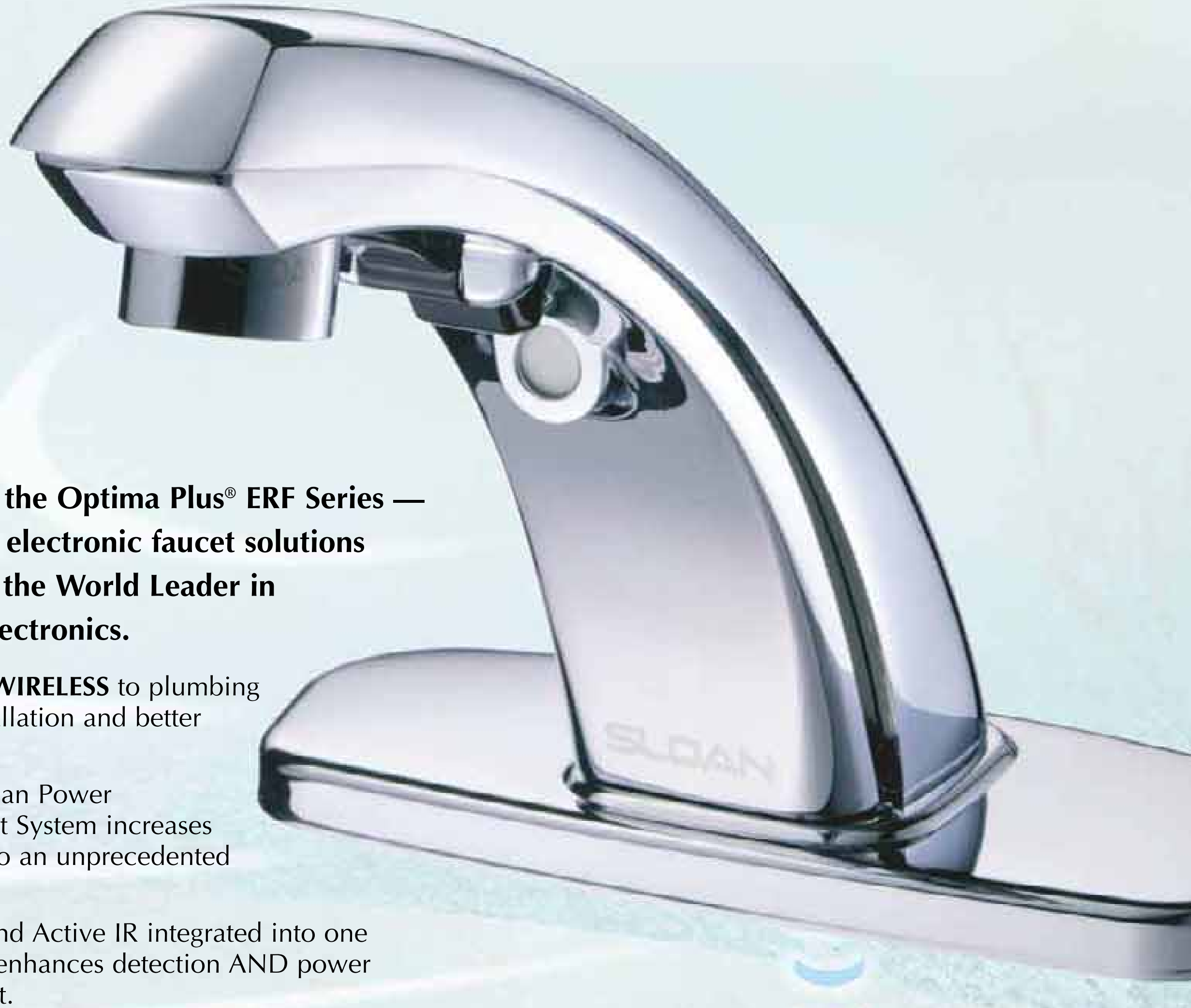
Our "Hole in the Ceiling" fixtures are plaster/fiberglass castings. Once installed, they appear to be a custom built drywall "light niche." They illuminate your space without calling attention to themselves.

Call us for more information at
626.579.0943
or visit our website today at
www.elplighting.com

ENGINEERED LIGHTING PRODUCTS

CIRCLE 12 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

The Wireless Revolution Begins!

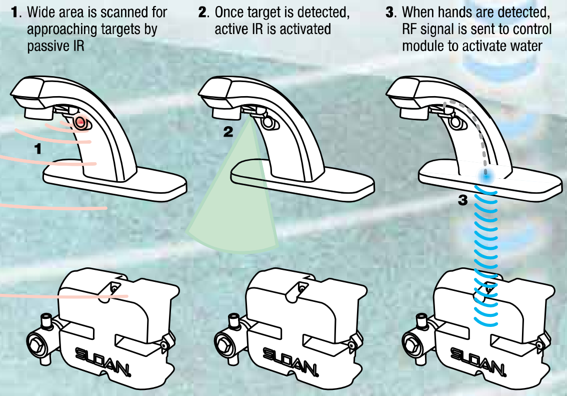


Introducing the Optima Plus® ERF Series — the latest in electronic faucet solutions from Sloan, the World Leader in plumbing electronics.

Sloan brings **WIRELESS** to plumbing for faster installation and better performance!

- Patented Sloan Power Management System increases battery life to an unprecedented six years!
- Passive IR and Active IR integrated into one system that enhances detection AND power management.
- Wireless technology reduces vandalism and installation time.

For complete information, contact your local Sloan Sales Representative.


1. Wide area is scanned for approaching targets by passive IR
2. Once target is detected, active IR is activated
3. When hands are detected, RF signal is sent to control module to activate water
1
2
3
SLOAN
SLOAN
SLOAN

SLOAN®

100 YEARS 1906-2006

Sloan Valve Company
10500 Seymour Avenue
Franklin Park, IL 60131
Phone: 800-9-VALVE-9 (800-982-5839) ext. 5609
Fax: 800-447-8329
www.sloanvalve.com

In China:
Sloan Valve Water Technologies (Suzhou) Co. Ltd.
Suzhou New District, China
www.sloan.com.cn

CIRCLE 13 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Imagine taking some of the most inspiring innovations in color across all fields of design, and cross-pollinating those concepts into your own creative vision.

That's what PPG *IdeaScapes* delivers.

In fact, PPG has more experience in creating and applying color on more materials and surfaces than any other company in the world. From architecture to automobiles and aircraft, from industrial design to consumer products, we offer the color expertise to unlock the full potential of your design vision by combining a true, global understanding of color integration for almost any surface imaginable.

You can experience all of this personally at the next PPG *ColorShare* Forum, where you'll meet the brightest color professionals from a variety of fields.

For more information about this groundbreaking conference, and to learn more about PPG's color capabilities, give us a call or visit us online. And get the buzz on how color can boost your creativity. No matter what field you're in.

Bringing everything in the field of Color
to your field of Design.

Experience one of our PPG *ColorShare* Forums.

New York City	**May 19, 2006**
Chicago	**May 24, 2006**
Dallas	**June 2006**
Pittsburgh *(Fallingwater)*	**June 2006**
Toronto	**September 2006**
San Francisco	**October 2006**
Los Angeles	**January 2007**

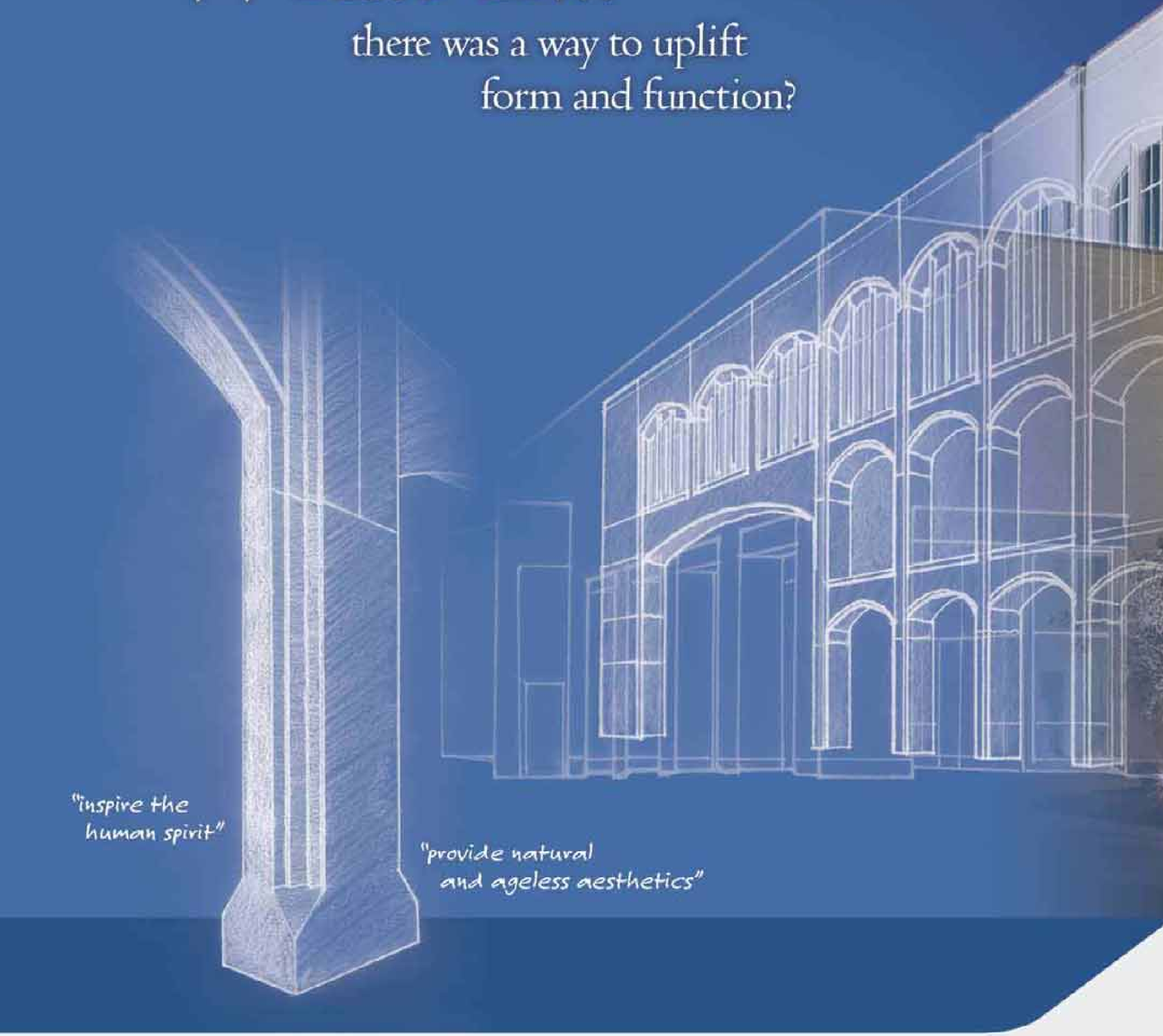
PPG IdeaScapes™
Glass • Coatings • Paint

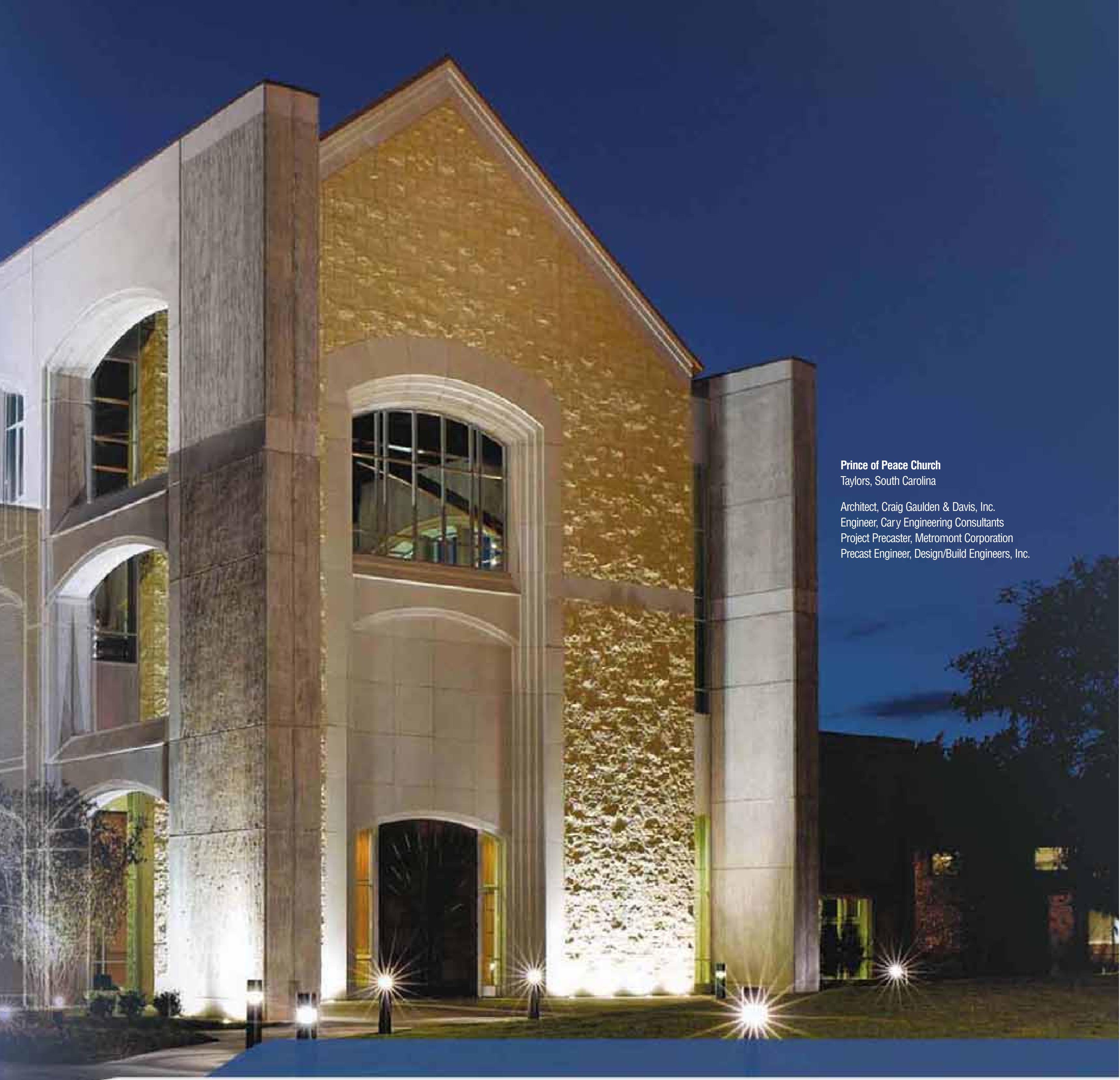
CIRCLE 14 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

1-888-PPG-IDEA (774-4332) www.ppgideascapes.com

What if...

there was a way to uplift
form and function?


"inspire the
human spirit"
"provide natural
and ageless aesthetics"



Prince of Peace Church
Taylors, South Carolina

Architect, Craig Gaulden & Davis, Inc.
Engineer, Cary Engineering Consultants
Project Precaster, Metromont Corporation
Precast Engineer, Design/Build Engineers, Inc.

Design aspirations materialize through precast concrete…

The best of both worlds. Graceful functionality and an aesthetic magnificence. Structural support informs the architectural design. Shapes and surfaces serve as final finishes. And the overarching design is articulated to an inspired new level.

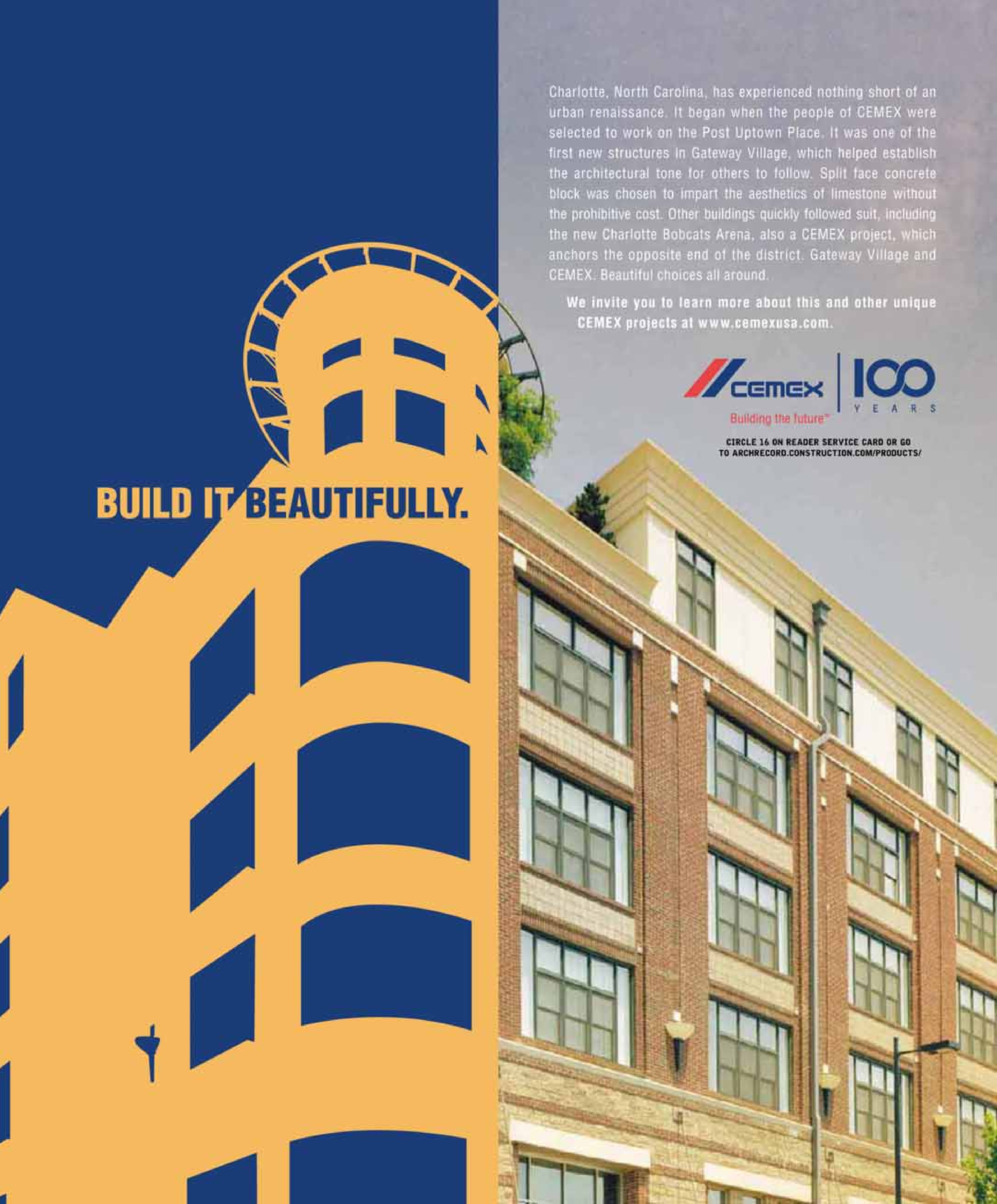
Art and Science. Design and Engineering. Form and Function.

Collaboration between leading architects, engineers and PCI-Certified providers is achieving new design freedom.

Discover the freedom of precast.
www.pci.org/ideas

PCI™
Precast/Prestressed
Concrete Institute

CIRCLE 15 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/


BUILD IT BEAUTIFULLY.

Charlotte, North Carolina, has experienced nothing short of an urban renaissance. It began when the people of CEMEX were selected to work on the Post Uptown Place. It was one of the first new structures in Gateway Village, which helped establish the architectural tone for others to follow. Split face concrete block was chosen to impart the aesthetics of limestone without the prohibitive cost. Other buildings quickly followed suit, including the new Charlotte Bobcats Arena, also a CEMEX project, which anchors the opposite end of the district. Gateway Village and CEMEX. Beautiful choices all around.

We invite you to learn more about this and other unique CEMEX projects at www.cemexusa.com.

CEMEX | 100 YEARS

Building the future™

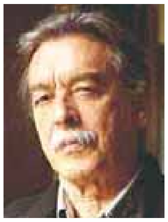
CIRCLE 16 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Record News

Highlights
p.28 **Ground Zero held up by lease issues**
p.30 **Foster, Gang designing new skyscrapers**
p.32 **FEMA releases Louisiana guidelines**
p.34 **Special Los Angeles report**

Paulo Mendes da Rocha wins Pritzker Prize

Brazilian architect Paulo Mendes da Rocha has been awarded the 2006 Pritzker Prize, the architecture profession's most prestigious accolade. The 77-year-old designer is the unofficial dean of the Paulista School of architecture, responsible for infusing the Brazilian variant of Brutalism with delicacy, flair, and technical elegance.



The Pritzker jury cited Mendes da Rocha for his "bold use of simple materials" and "deep understanding of the poetics of space." He is also recognized for the ethical dimension of his architecture, which attempts to make monumental buildings of concrete and steel feel accessible.

"Paulo Mendes da Rocha brings the joyful lilt of Brazil to his work, and in so doing lifts the spirits of all those whose lives are touched by it," added Lord Palumbo, the jury's chairman.

Impressive works

Perhaps the architect's most celebrated building is the Brazilian Museum of Sculpture, in São Paulo (1995), a complex of concrete plazas and partially buried galleries. Typical of his work, Mendes da Rocha alleviates the accumulated massiveness with a simple dramatic element: A slender, 196-foot-long concrete roof effortlessly spans the site without arching, supported only by small struts at either end.

The architect's first major project, the Paulistano Athletic Club (1958), was commissioned when he was just 28. He used steel cables to float a circular metal roof above a sports hall when he could just as easily have fused roof and supports into an inert, overbearing structure. For the Brazilian pavilion at the 1970 world exposition in Osaka, Japan, he balanced much of the building on a single point of terrain. And in his most recent major public project, in 2002, the architect suspended an enormous steel canopy over the Plaza of the Patriarch in São Paulo's downtown. Even at 40 tons the covering seems as light as a canvas sail [RECORD, December 2005, page 63).

The architect notes that such elegant solutions don't require technical wizardry. The roof at the sculpture museum was "like building an arbor," he says. "It's done all the time."

Nearly all of Mendes da Rocha's work can be found in his home of São Paulo, including the renovation of the São Paulo State Art Museum (1999) and the Forma furniture store (1987). He is currently planning the expansion of a university in Vigo, Spain.

Little-known outside Brazil

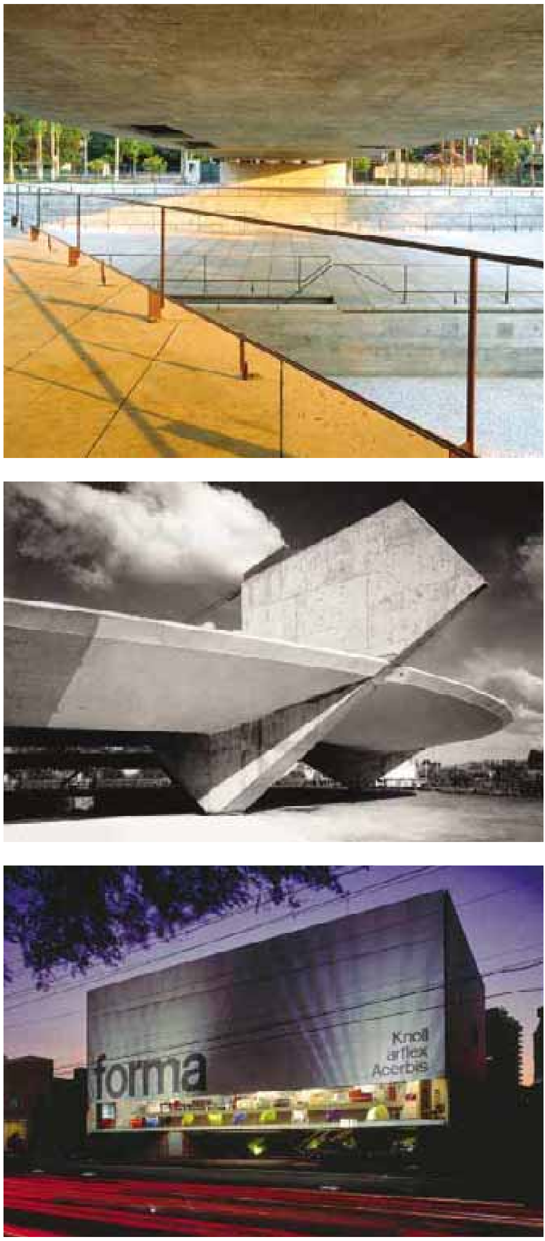
Mendes da Rocha says he was surprised by the Pritzker award. He is not as well-known around the world as many of his Pritzker predecessors, perhaps because his work is confined almost exclusively to São Paulo. Yet he is the leading figure of that city's distinctive architectural tradition, which began with his mentor, João Batista Vilanova Artigas. The Paulista School was marked initially by Marxist political convictions, technical vigor, and a passion for rough-formed concrete. The architecture itself seemed particularly well-suited to a rough-formed, chaotic megacity like São Paulo, and it would represent an ongoing argument against the formal excesses exemplified by Brasília. "The idea is not to make objects, but to transform places," says Fernando de Mello Franco, an architect with MMBB, a firm that frequently works with Mendes da Rocha.

Ruth Verde Zein, a professor of architecture at Brazil's Mackenzie University, says the award may finally shift the critical spotlight away from Rio de Janeiro's famous resident architect. "The whole world thinks that Brazilian architecture is just Oscar Niemeyer," she says. "Niemeyer is the tip of the iceberg. Many people don't know there is another Brazilian avant-garde, here in São Paulo."

Political difficulties

Mendes da Rocha's career was not without turmoil. In the late 1960s, during Brazil's military rule, he and his colleagues at the University of São Paulo were forced to resign because of their left-wing politics. He was reinstated in 1980, and the Paulista tradition carried on, with Mendes da Rocha at its center. He continued to teach at the university until his retirement in 1999, and he frequently collaborates with his former students on art gallery and retail projects. Besides himself, his office includes one secretary, and houses a library. Within a short walk are most of the offices of the Paulista community.

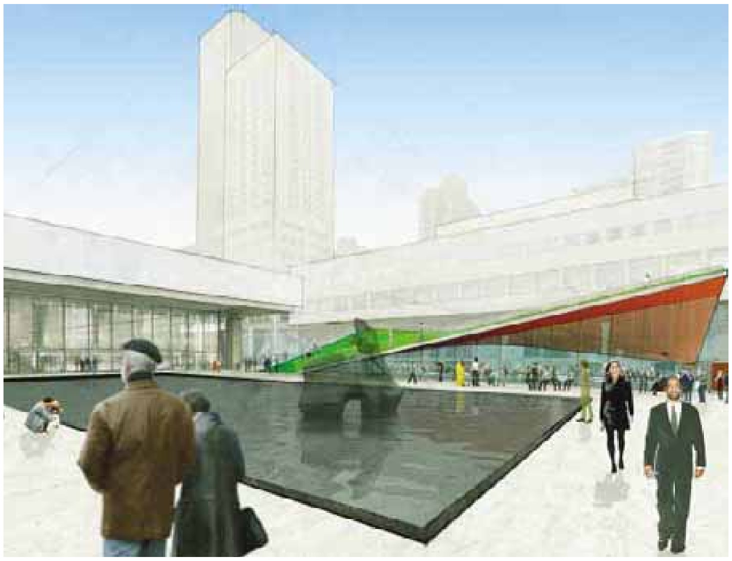
This year's award, which comes with a $100,000 grant and a bronze medallion, will be presented in Istanbul at the end of May. Mendes da Rocha is the third Latin American to win the award, and the second Brazilian. Niemeyer received the Pritzker in 1988. The Pritzker Prize was established by the Chicago-based Hyatt Foundation in 1979.
David S. Morton

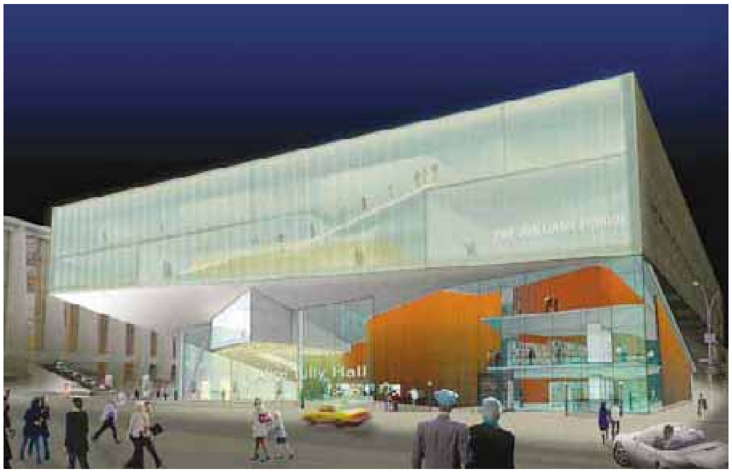


Mendes da Rocha's Brazilian Museum of Sculpture (top); the Paulistano Athletic Club (middle); the Forma store (above).

PHOTOGRAPHY: © ANA OTTONI (LEFT); NELSON KON (TOP AND BOTTOM); JOSE MOSCARDI (MIDDLE)

Lincoln Center plan gains board approval





Diller Scofidio + Renfro and FX Fowle's plans to transform much of New York City's Lincoln Center were formally approved at a board meeting of the Lincoln Center Development Project (LCDP) on March 13. Preliminary construction began the same week.

The scheme, which involves refashioning existing buildings, streets, and landscaping along West 65th Street between Broadway and Amsterdam Avenues, will be the first major set of changes to the complex since it was built in the 1960s. Plans include creating more contemporary and transparent facades for buildings along the street, rehabilitating most interiors, and adding dramatic lighting elements such as LED light "mats" set into 65th Street. The project also calls for narrowing 65th Street and adding a slender transparent bridge over the street, creating a new sloping "campus green" and restaurant at the complex's North Plaza, and expanding and resurfacing the North Plaza's reflecting pool.

Preservationists have complained about changes to the North Court, which was designed by landscape architect Dan Kiley. Lincoln Center is still in conversation with preservationists on this issue, says Betsy Vorce, a spokesperson for Lincoln Center.

Otherwise, Vorce says the plan is essentially the same as what was unveiled to the public in April 2004 [RECORD, May 2004, page 28], except for a few minor "refinements," most of them not visible to the public.

Institutions along 65th street include The Chamber Music Society of Lincoln Center, The Film Society of Lincoln Center, administrative offices for Lincoln Center for the Performing Arts, the School of American Ballet, The Juilliard School, Lincoln Center Theater, and the New York Public Library for the Performing Arts.

The changes, say Lincoln Center, will not only update the site's aesthetics and encourage pedestrian activity, but they will improve pedestrian and traffic safety, open the street to light and air, and expand The Juilliard School, The Film Society of Lincoln Center, Alice Tully Hall, and the School of American Ballet.

Construction on the $500 million project is scheduled to be completed in 2009. Fund-raising is still ongoing, says Vorce. *Sam Lubell*

The plan calls for a sloping "campus green" north of Lincoln Center's North Court (top), and for new building facades, such as Alice Tully Hall's (bottom).

IMAGES: COURTESY LINCOLN CENTER FOR THE PERFORMING ARTS

Ground Zero development stalled by lease issues

The fate of development at Ground Zero hangs in the balance as developer Larry Silverstein and the Port Authority (PA) of New York and New Jersey attempt to renegotiate Silverstein's lease of the twin towers.

New York Governor George Pataki had set a March 14 deadline for the parties to resolve the lease contract, but state officials walked out of talks just before the deadline. Silverstein submitted a new offer on March 17, but no agreement had been reached at press time.

A spokesperson for Silverstein told RECORD in early April that the developer had offered to give up the rights to the Freedom Tower, which he would still build, and to Tower 5 of the new World Trade Center development, and that he would also give up 38 percent of the $2.9 billion in insurance proceeds that he is expected to collect. The spokesperson said Silverstein would give up hundreds of millions of dollars in state liberty bonds, as well, but would not specify the exact amount. Finally, Silverstein has offered to pay for all infrastructure costs related to his firm's development.

Silverstein's spokesperson said that his party had reached an agreement with New York's PA leaders, but not with New Jersey's (the PA's commissioners are appointed in equal number by New York and New Jersey's governors). PA spokesperson John McCarthy acknowledged that "people here have a difference on what a financially viable deal is." New York and New Jersey's political leaders have met to try to resolve the differences.

The PA and New York Mayor Michael Bloomberg have said that Silverstein is putting his financial interests over the public's need to rebuild the site. McCarthy says that the conversation with Silverstein is ongoing, and that the framework for an agreement is still coming together.

Silverstein obtained the lease to the Twin Towers from the PA just a few months before September 11. His rent is expected to climb from $107 million to $125 million a year this July. A recently released city report claimed that Silverstein will likely run out of money and default on his lease after building only two out of Ground Zero's five planned towers. Silverstein's office has called the analysis "misleading and at times outright wrong."

It has now been almost five years since 9/11, and construction is still barely under way at Ground Zero. Many speculate that the conflict will soon end up in court. *S.L.*

A new ceiling system is
taking off.

Runways™ launches fresh ceiling patterns.
Expands to fit corridor or room widths.
Recycled material and excellent acoustics.
Integrates accessories, simplifies installation and access.
Real wood, painted and anodized metal finishes.

CIRCLE 17 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

800-822-3411 CEILINGS PLUS www.ceilingsplus.com

© 2005, Ceilings Plus™

I ~~need~~ get
cabinetry
specs to
create great
designs.
at
kraftmaidspec.com

Only KraftMaidspec.com lets you download AutoCAD drawings of every single cabinet and gives detailed information on door styles, finishes, storage solutions and our quality construction. Visit KraftMaidspec.com and see why so many architects rely on it as their design resource.

Made just for you.
KraftMaid
Cabinetry

www.kraftmaidspec.com

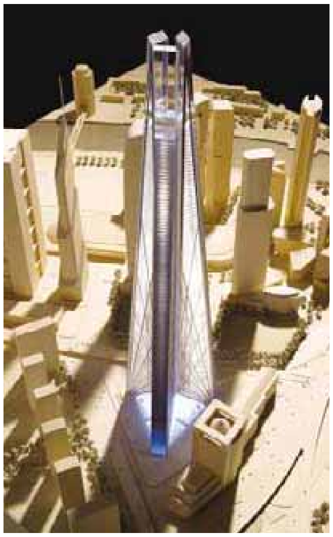
CIRCLE 18 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Foster designing Europe's tallest skyscraper, in Moscow

Weeks after winning a competition to redevelop New Holland Island in St. Petersburg, Russia, Foster and Partners was chosen to design a mixed-use tower in Moscow that is slated to become the tallest building in Europe. It will surpass the Federation Towers, currently under construction in Moscow, whose height reaches 1,425 feet.

The selection in mid-March, by Moscow Mayor Yuri Luzhkov, completes a lengthy process to choose the building that will become the centerpiece of Moscow City, the Russian capital's budding business district. The city's public advisory council was at press time scheduled to consider the project in late April, but seemed unlikely to provide serious opposition.

Firm principal Norman Foster, who is working for Shalva Chigirinsky, the same developer who partnered with him in St. Petersburg, presented three alternative designs for what is to be known as the Rossiya (Russia) Tower. The mayor chose a high-rise that will reach almost 2,000 feet. The tower's slender volume will narrow toward the top, consisting of a tripartite structure joined around a spine. Its 118 floors will enclose a total area of more than 5.5 million square feet. An observation deck will be positioned at the top, while the uppermost floors will be designated for residential and hotel use. The lower floors will be used for office and retail space.



A model of Foster's Moscow tower.

The tower will be equipped with a system of natural ventilation, harnessing rainwater and snow while maximizing environmental recycling. The grounds will also contain a public ice rink and underground parking.

According to Chigirinsky, the project's estimated cost is $1.5 billion, with a planned completion date of 2010–11. At the end of 2004, the developer and his company won a bid to redevelop the site of the Rossiya Hotel in the immediate vicinity of Red Square, a mammoth structure that is presently being dismantled. Reportedly, he has engaged Foster to be the lead designer of that project as well. *Paul Abelsky*

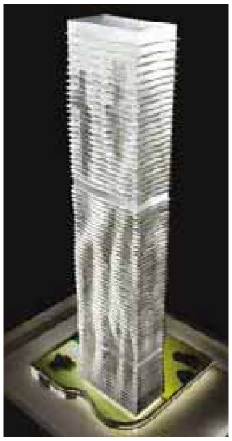
Studio/Gang unveils rippling skyscraper

Chicago-based Studio/Gang/Architects has released its initial designs for Aqua, an 83-story residential and hotel tower just south of the Chicago River. The building will be located in the city's new 28-acre Lakeshore East Development, south of the Chicago River and east of the Loop.

Firm principal Jeanne Gang will create rippling edges in the concrete-framed structure's facade by using a unique floor plate for each of its concrete slabs. The undulating exterior spaces, which Gang conceived as terraces rather than individual balconies, give each apartment and hotel unit its own outdoor space.

Loewenberg Architects is the architect of record for the $300 million project. The developers are Magellan Development Group and Near North Properties.

The 1.9-million-square-foot building will be located a few hundred yards west of Santiago Calatrava, FAIA's planned Fordham Tower, which received planning-commission approval earlier this month. It will also contain the hotel, a health club, conference facilities, restaurants, and retail. Its two-story podium will be topped with a green roof.



A rendering of Gang's Aqua tower in Chicago.

Drawings for Aqua will soon be submitted for building permits, with completion expected in 2009. It will be Studio/Gang's largest project to date. Its most noted previous projects are the Starlight Theatre in Rockford, Illinois, and the Chinese American Community Center in Chicago. *Edward Keegan*

IMAGES: COURTESY FOSTER AND PARTNERS (TOP); STUDIO/GANG/ARCHITECTS (BOTTOM)

venicia™
BY KRAFTMAID®

Venicia by KraftMaid is perfect for both light commercial and residential applications.

Introducing cabinetry that is no longer a stretch of the imagination.

Introducing cabinetry that no longer requires you to stretch the timeline and budget.

Introducing Venicia™ | A brand-new line of open frame Euro-style cabinetry from KraftMaid that allows you to bring your vision into your project designs. With Venicia, you'll enjoy the endless design opportunities that come with these sleek and sophisticated lines, along with the affordability, flexibility and short lead times you've come to expect from KraftMaid. Thanks to Venicia, the design of your clients' dreams is the same one you've been dreaming of designing.

Made just for you.
KraftMaid
Cabinetry

For information and complete product specifications,
visit kraftmaidspec.com or call 800.919.1986.

www.kraftmaidspec.com

CIRCLE 19 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

University of California at Merced campus

Triangular Column

Stately and prestigious, the Triangular Column combines innovative light column attributes with high quality design engineering. Fixture incorporates high pressure die-castings, completely sealed flush safety glass, choice of refractor systems, and up to 100w HID lamping. Available with SELUX patented MTR refractor for glare free lighting.

se'lux®

Light. Ideas. Systems.

www.selux.com/usa
(800) 735-8927

CIRCLE 20 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

SPECIAL HURRICANE REPORT

FEMA releases flood elevation guidelines

On April 12, FEMA released its flood elevation guidelines for levee-protected areas of Louisiana—including much of New Orleans—which could determine the fate of thousands of new and existing buildings. The results call for raising new and hurricane-damaged structures in these areas 3 feet above their sites' highest adjacent ground elevations, a lower elevation than many building owners had expected. The guidelines were supposed to be issued in January, and delays had frustrated residents and communities who wanted to move forward quickly with rebuilding.

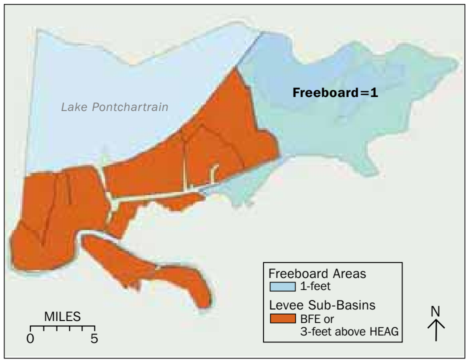
The guidelines, compiled by FEMA-funded scientists and engineers, advise communities in the Louisiana parishes of Orleans, Jefferson, St. Bernard, and Plaquemines—all in the southeastern section of the state—about the elevations considered safe for rebuilding. In producing the guidelines, experts considered current and planned levee conditions, past hurricane seasons, and erosion and sinking of coastal land in the area.

The new FEMA guidelines do not, officials point out, affect insurance rates or the availability of federal funding. The area's preliminary Flood Insurance Rate Maps (FIRMs), which will be released by FEMA in several months, should determine insurance rates. But the new data will be an important safety recommendation for communities, as well as serve as a prime indicator of future regulations. In a few weeks, FEMA will unveil its flood elevation maps, putting the information in visual form.

"Ultimately, it is state and local officials, working with their citizens, who make final decisions on land use and other building code requirements," stated David Maurstad, FEMA's Mitigation Division Director.

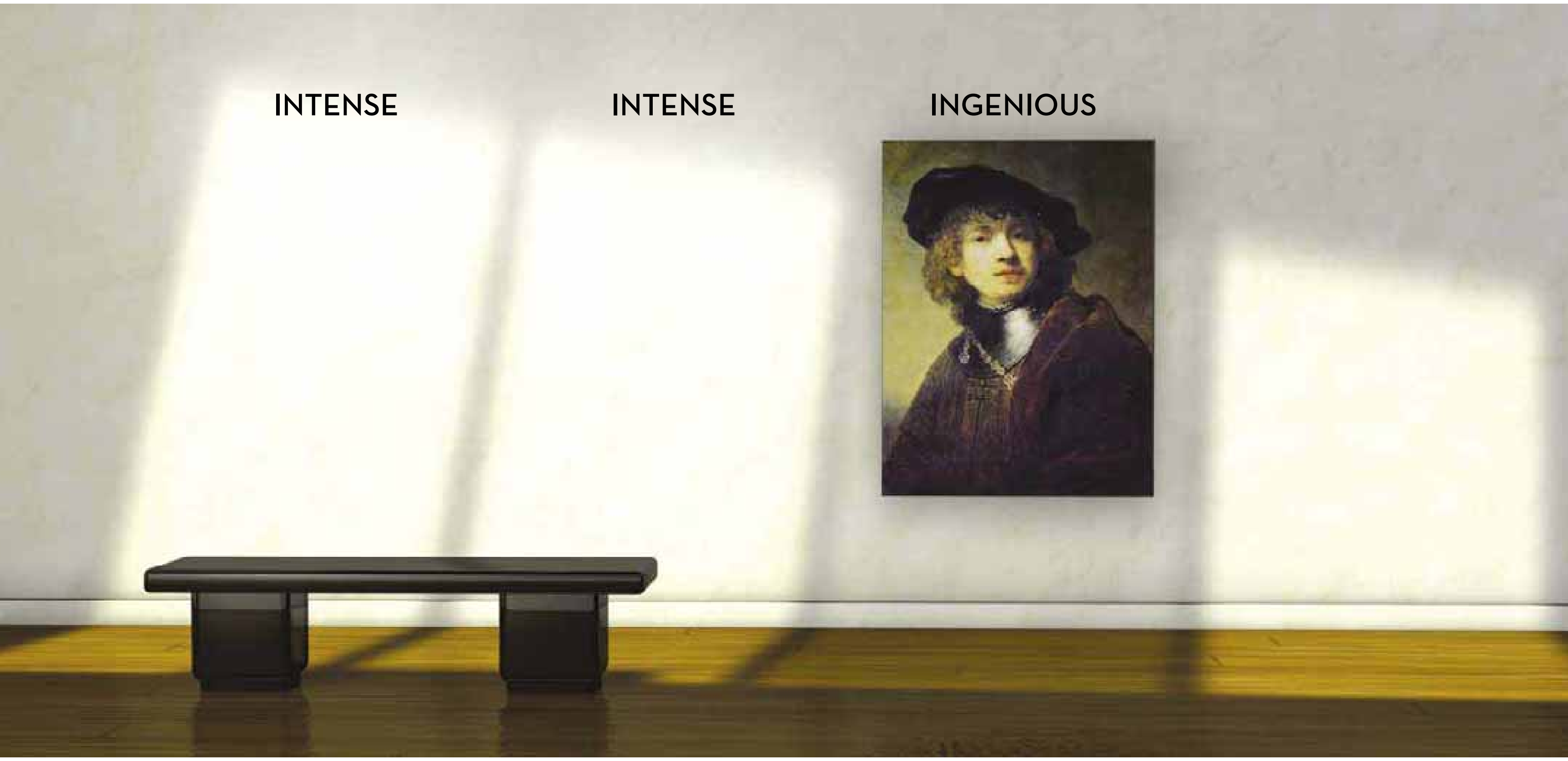
Most residents and officials seem relieved that homes and buildings do not have to be raised much higher, which would make rebuilding difficult. "The good news is, it's not a dramatic elevation," said Donald Powell, the Federal coordinator of coastal rebuilding. FEMA spokesperson Butch Kinerney says that FEMA-based elevations rest on the assumption that levees will be brought up to the highest safety standards, which will cost, according to Powell, $6 billion more than the $3.5 billion that Congress has thus far appropriated. Reconstruction would probably take at least four years. Some residents and experts, however, fear that the 3-foot elevation is too low and may leave many buildings vulnerable to future flooding.

The elevation guidelines' delay, says Kinerney, resulted mostly from the time it took the Army Corps of Engineers to test the effectiveness of the area's levee systems. The labor-intensive process was further complicated by the myriad local agencies in charge of levee management in the state. FEMA was also hoping that Congress might allocate more funds toward strengthening the levees. *S.L.*



Levee-protected areas of Orleans Parish (in red).

IMAGE: COURTESY FEDERAL EMERGENCY MANAGEMENT AGENCY (FEMA)



Introducing glass so brilliant it's destined to be a masterpiece.

SageGlass® glazing gives you the power to change your environment by doing what ordinary glass can't do: It switches from clear to darkly tinted at the push of a button. Now you can enjoy the sun's benefits while rejecting its undesirable effects such as fading, glare and heat without losing the view to the outdoors. This grants architects the freedom to design with more daylighting without the compromises typically associated with glass.

Because it blocks both the visible and UV light that cause fading, SageGlass glazing is ideal for museums, libraries and art galleries—anywhere there is a need to protect the interior while bringing in daylight. Revolutionary but not unproven, SageGlass technology has been tested for years by the U.S. Department of Energy with outstanding results.

Why limit yourself to conventional glass with add-on solar control devices? Dynamic SageGlass products offer true design potential, so architects can create their own masterpieces. To learn more **call SAGE Electrochromics, Inc. at 1-877-724-3321 or visit sage-ec.com**

SageGlass products are built with Pilkington **TEC**™ Glass. PILKINGTON

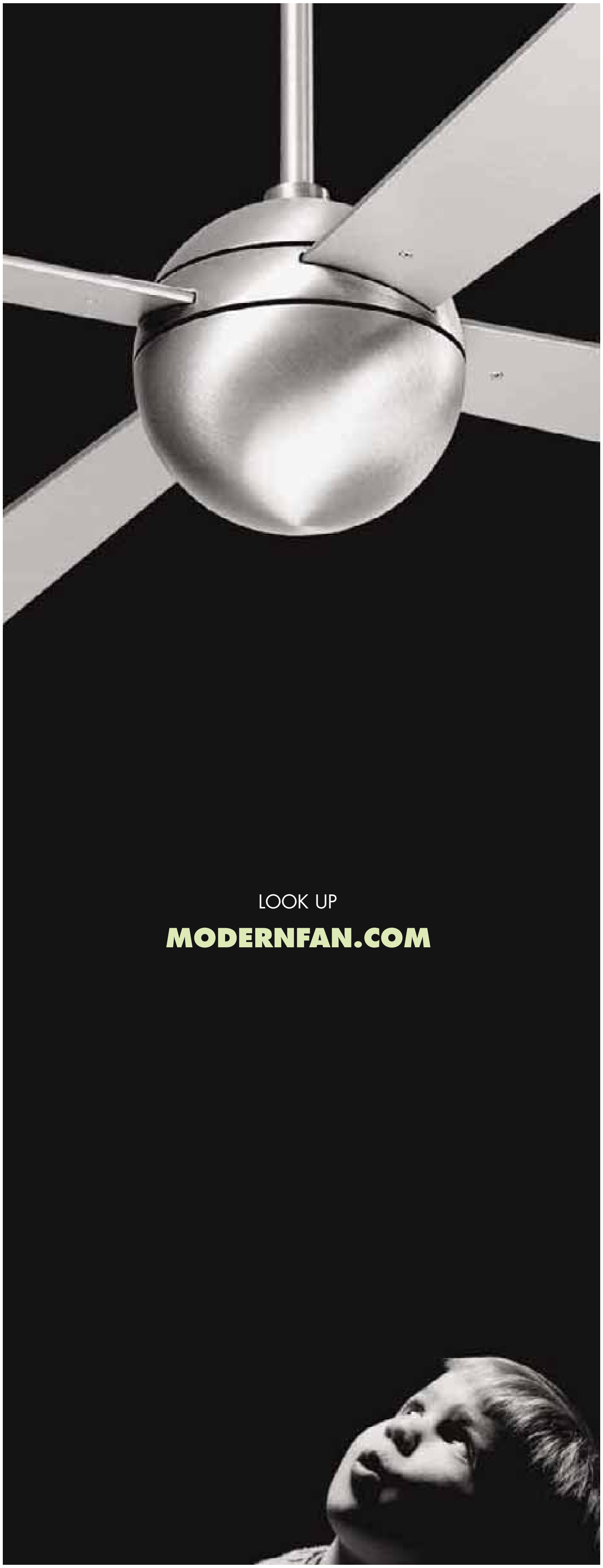
SageGlass technology controls sunlight to protect what's inside. It's the only product of its kind, providing 98% fading protection from both UV *and* visible light in its tinted state and 78% in its clear state.

The only glass that:
- Dramatically reduces all fading
- Actively controls daylighting
- Stops glare
- Dynamically controls heat gain

while always preserving the view and connection to the outdoors.

SageGlass®
The power to change™

**CIRCLE 21 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/**



CIRCLE 22 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

In Los Angeles, Downtown is a boomtown

Nowhere in Los Angeles is more construction under way than in and around its long-neglected downtown. A study conducted in February 2006 by the Los Angeles County Economic Development Corporation estimates that there has been $12.2 billion worth of built and planned construction here since 1999. Roughly $8.7 billion of that is for private projects, including more than 26,500 residential units, with $3.5 billion for cultural and civic works.

Approaching downtown from the freeway, the most visible construction site is AEG's L.A. Live! retail, residential, hotel, and entertainment development, next to the Staples Center. The project, master-planned by RTKL, includes nearly 3.8 million square feet of space, including a high-rise tower for ESPN. The 40,000-square-foot Nokia Plaza anchors the development.

Latest Grand Avenue model.

Another huge downtown project is the $1.8 billion Grand Avenue plan, across from Frank Gehry, FAIA's Walt Disney Concert Hall. Developed by The Related Companies of California, it is set to include up to 3.2 million square feet of residential, hotel, retail, and park development along the street, which is also lined by commercial high-rises, the Museum of Contemporary Art, and the Dorothy Chandler Pavilion. AC Martin Partners is developing the master plan, and Gehry is designing much of the project, including two residential towers, which were unveiled on April 24.

Metropolitan lofts, by Johnson Fain.

Some have questioned Gehry's ability to undertake such a large, urban-scaled project, but Eli Broad, chair of the Grand Avenue Committee, says that Mayor Antonio Villaraigosa and the county's Board of Supervisors have been positive. "I think it's very complementary to Disney Hall," Broad says. Gehry's model will now go on public view, though the public's role in the process is unclear. Rios Clementi Hale Studios, which in 2003 completed improvements to Grand Avenue, is designing a $50 million park just to the north.

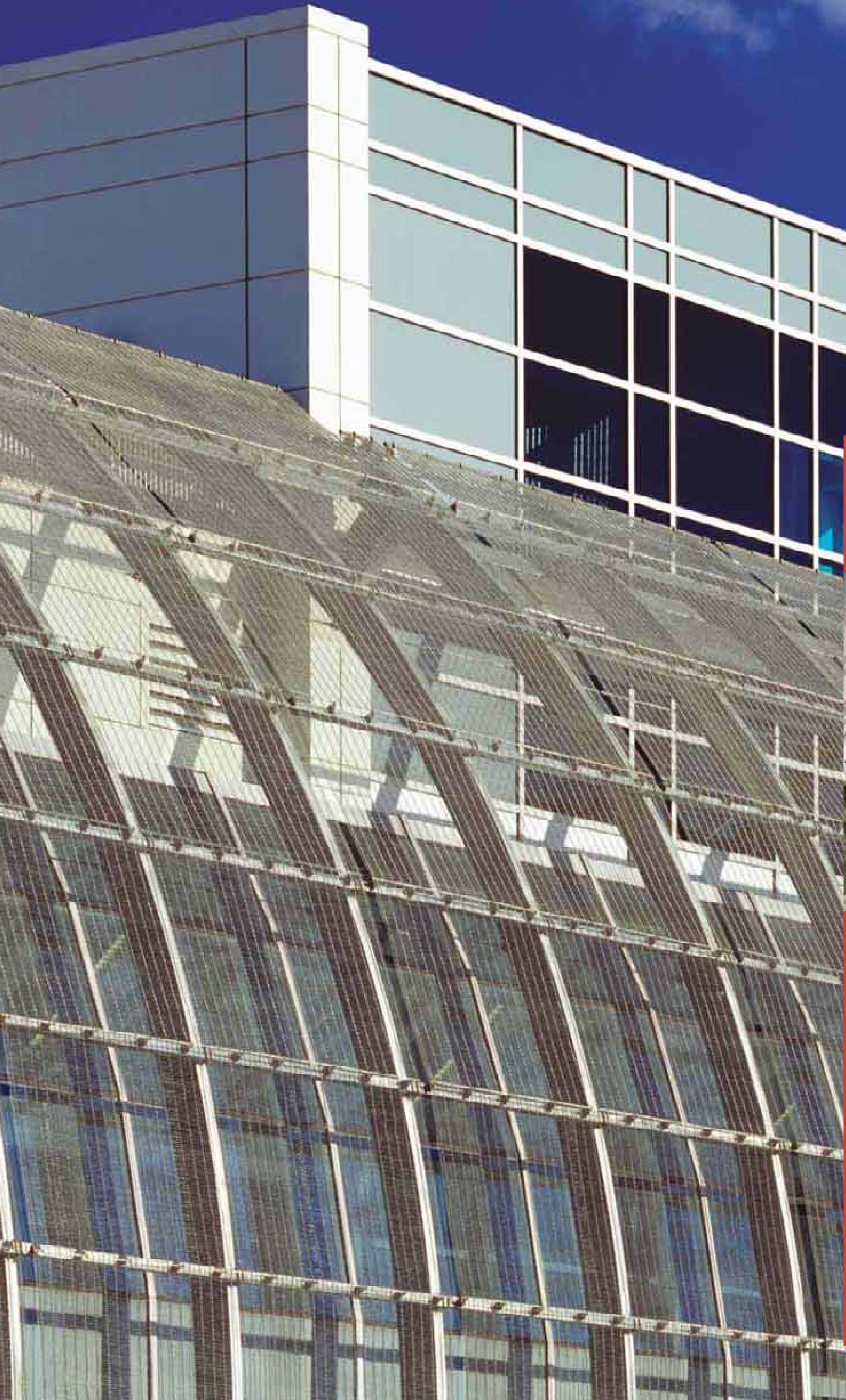
Condos and lofts are everywhere. Blocks from the Staples Center is Johnson Fain Partners' recently completed Metropolitan Lofts, a 274-unit, eight-story, Modernist-style residential building with at least five new projects nearby. Historic properties are being snatched up thanks to the 1999 Adaptive Reuse Ordinance, which relaxed the city's regulations for restoring older buildings. Thomas P. Cox Architects—working on several Downtown projects—converted Shultze and Weaver's Renaissance-inspired Subway Terminal Building, constructed in 1925, into 277 luxury apartments, called Metro 417.

North of Union Station, Rios Clementi Hale just opened a new, 118,000-square-foot building for the California Endowment's Center for Healthy Communities. This organization raises money for groups serving underprivileged neighborhoods, which underscores downtown's homeless problem. Unfortunately, little of the new development here addresses that issue.

Russell Fortmeyer

IMAGES: COURTESY GEHRY PARTNERS (TOP); JOHNSON FAIN PARTNERS (BOTTOM)

ARCHITECTURAL MESH SYSTEMS



System: Solar
Attachment: Talon
Metal Fabric: Braid
Project: Harrisburg International Airport
Architect: HNTB Architecture

Through your design, our Solar systems rise crisp and edgy, or cascade in flowing transparency. Always, they reflect beautifully day and night.

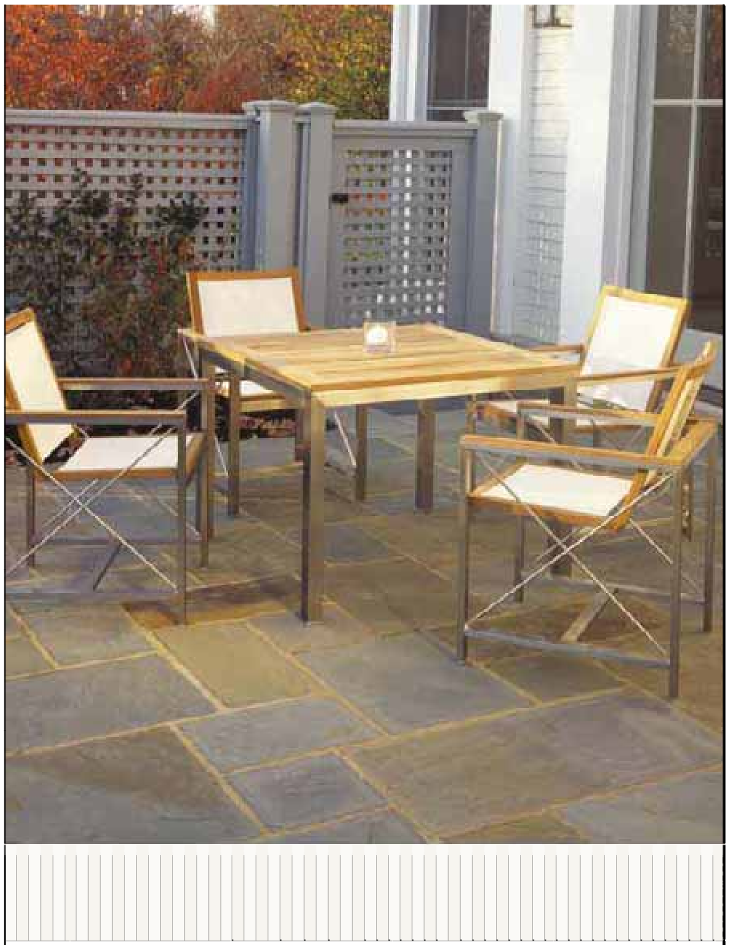
Soft shading, energy savings, reduced maintenance – just some of the attractive benefits of Solar systems by Cambridge Architectural.

TOLL FREE 1 866 806 2385
WWW.CAMBRIDGEARCHITECTURAL.COM

CAMBRIDGE
ARCHITECTURAL

CIRCLE 23 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

A DIVISION OF CAMBRIDGE INTERNATIONAL



THE EVOLUTION OF TEAK,
INTELLIGENTLY DESIGNED.

KINGSLEY-BATE
Elegant Outdoor Furniture

7200 Gateway Court, Manassas, Virginia 20109 t 703-361-7000 f 703-361-7001
www.kingsleybate.com

[illegible]

KB1047

CIRCLE 24 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

L.A. River plan inching slowly forward

The Los Angeles River runs 51 miles through the middle of the L.A. basin. It has been largely ignored since the U.S. Army Corps of Engineers channeled it in the 1930s, but it is finally being recognized as an important natural and economic resource.

Last June, a team was chosen by the L.A. City Council to create a master plan focused on a 32-mile stretch of the waterway that runs between the San Fernando Valley community of Canoga Park and the East L.A. community of Boyle Heights. [RECORD, June 2005, page 30]. The technical and engineering consultants are Tetra Tech, the urban design firms are Civitas, Wenk Associates, and HNTB Architecture, and the landscape architects are Mia Lehrer + Associates. Community outreach organizations include The Robert Group, Transportation and Land Use Collaborative of Southern California, and consultant Adan Ortega, Jr., while Urban Partners LLC and Asset Strategies are providing implementation services.

The river is now called a glorified drainage ditch.

The designers say the goals of the $3 million master plan, scheduled to be completed by next January, include developing an interconnected park system, including sports fields, parks, trails, greening along the banks, and enhanced areas for wildlife. Another aim is to reduce the volume and improve the quality of storm water entering the channel through natural filtration and retention. Finally, the plan aims to stimulate investment in communities along the river. By the end of the planning process, the consulting team will hand the city a 20-year management and development blueprint.

The team, along with the city's Department of Public Works, has held seven public meetings since October to discuss developments and hone design ideas. Based on community input the team has identified five ¼ mile "nodes," which will receive more focused efforts. The next meetings, to present the node concepts, are scheduled for June 2006.

Response from local officials and residents has been positive. But, once completed, the master plan's fate will be determined by the city, which will need to secure funding from state, federal, and private sources.

"We hope that the city will be bold and jump-start this process with public investment," says Mark Johnson, an urban planner with Civitas. Deborah Weintraub, AIA, the chief architect and deputy city engineer on the project, notes that besides design ideas, the master plan must also develop a framework for governance, zoning, and financing.

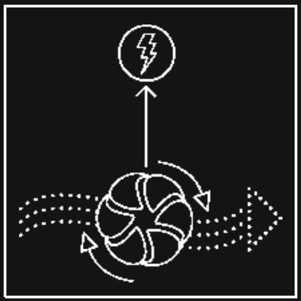
The designers have high hopes but are aware of huge challenges. Weintraub points out that existing infrastructure near the river, like highways and rail lines, may have to be moved. Mia Lehrer of Mia Lehrer + Associates points to the ways a revitalized river might act as a symbolic conduit, connecting L.A.'s diverse communities with shared spaces and a series of foot and bike paths. "This is a chance to bring the city together," she says. "It's also an alternative way to commute. Can you imagine people being able to ride to work along the river?" *Allison Milionis*

PHOTOGRAPHY: © L.A. RIVER REVITALIZATION MASTER PLAN TEAM

THE TOTO THEORY OF SUSTAINABILITY

$E = H_2O$

SIMPLY REVOLUTIONARY



EcoPower™ Technology

EcoPower™ Flush Valve

EcoPower™ Faucet

SELF-GENERATING HYDROPOWER. A SIMPLE STATEMENT IN SUSTAINABILITY.

EcoPower™ Flush Valves and Faucets put water to work – supplying the very energy they consume. The flow of water spins the high efficiency turbine to both create and store power. Because each turn of the turbine powers *and* re-charges the EcoPower™ system, TOTO has eliminated the need for hard-wiring or routine battery replacement. It's that simple. It's that revolutionary. It's that sustainable. Learn how here: 800 350 TOTO ext. 609

TOTO | ECOPOWER™

TOTOUSA.com/ar6

CIRCLE 25 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

CLASSIC
modern installation
DETAILS

At KEPCO+, we specialize in the design & installation of natural stone, tile, or terra cotta cladding systems. Each & every project we clad is unique based on the desires of the client & the specifications of the project - no two KEPCO+ projects are the same. So whether your next project incorporates classic details or just classic style, we can help you determine the most effective & efficient cladding choice.

FOR MORE INFORMATION, VISIT US AT THE AIA EXPO - BOOTH 747!

KEPCO+
Architectural Cladding Systems
www.kepcoplus.com

CIRCLE 26 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Renovating L.A. mainstays

Kirk Douglas Theatre, Culver City Steven Ehrlich Architects transformed a faded movie theater into a 300-seat performing arts venue as part of Culer City's efforts to redevelop its downtown into a cultural hub. Traditionally home to film studios and postwar neighborhoods, Culver City has in the past decade seen the colonization of its industrial regions by architects, designers, and artists. Steven Ehrlich, AIA, whose office has been located there for eight years, says the theater has become the center of the area's redevelopment.

Ehrlich approached the project as an adaptive reuse, starting with the demolition of the entire interior down to the slab. The firm then poured new footings and inserted a new interior structure.

The former movie theater, built in 1947, was originally called the Culver Movie Palace. Its steeple and its large white neon *Culver* signage were restored, while a simple signage and graphics scheme was developed by L.A. firm Sussman/Prezja. Inside, the new theater includes seating galleries on each side to create intimacy, reinforced by the warm tones of the prefinished European plywood on most vertical surfaces. The Center Theatre Group, which operates two theaters at L.A.'s downtown Music Center, operates the theater.

Culver City's Kirk Douglas Theatre.

Farmer's Market, Mid-Wilshire When plans were announced in 2001 to develop the Grove, a new shopping center adjacent to the historic Los Angeles Farmer's Market, locals accustomed to the sprawling white ranch-house buildings of the original 1934 market were skeptical at best.

Fabric roof for part of the Farmer's Market.

To help the 32-acre market retain its original tone but relate to the larger scale of the Grove, Santa Monica–based Koning Eizenberg Architecture executed a $45 million master plan for renovations to the market. Developed for the Gilmore Company, owners of the market and the Grove, the plan includes the addition of a handful of buildings and other subtle interventions throughout the Market.

Firm principal Julie Eizenberg, AIA, says she especially values the effect that the old and new elements have on each other. "The essence of that place is that it had to stay casual and gritty."

The Farmer's Market, made up of small shops and restaurant stalls, has always been surrounded by parking lots, with no clear entries. Koning Eizenberg changed that by adding small additions to the perimeter like awnings, patios, and new buildings, made with materials such as wood, glass, and in one case, white Teflon-coated fabric. They also added a large structure along the northern edge of the site that has an oversize pop version of the market's original clocktower. *R.F.*

PHOTOGRAPHY: COURTESY STEVEN EHRLICH ARCHITECTS (LEFT); KONING EIZENBERG ARCHITECTURE (RIGHT)

NOT EVERY BUILDING HAS VT DOORS.
BUT THAT'S KIND OF THE POINT.

Specifying VT Architectural Doors doesn't gain you admittance into a secret club. But it does show that you painstakingly scrutinize every detail of your design. And that's appropriate, because we pour over every inch of our doors to ensure their perfection. Using a combination of master craftsmanship and the finest technology available, we build our doors to your exact specifications—including options for life safety or environmental requirements. Whether you choose stile and rail, flush or profiled, you can rest assured that you're getting precisely what you want. And when it comes to your projects, isn't that kind of the point?

50TH ANNIVERSARY
VT INDUSTRIES
Architectural Wood Doors

WWW.VTINDUSTRIES.COM

CIRCLE 27 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

The Older Your Maple Sports Floor Gets, the Smarter You Look.

Over its long lifetime, MFMA maple sports flooring can cost you up to 40% less overall versus synthetic.* That's value. But maple's true value goes well beyond longevity and lower cost. It offers unrivaled aesthetic beauty, and unmatched playability too. And unlike synthetics, maple is easily and economically restored. So every year your maple sports floor outperforms synthetics, you'll know you made the brightest choice possible. *Ducker Research Co. Inc.

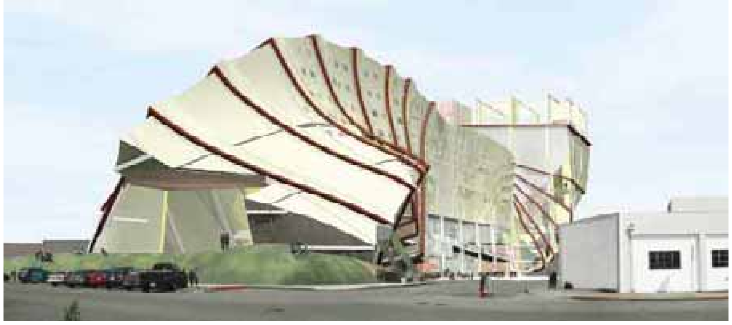
Visit our redesigned Web site at:
www.maplefloor.org

60 Revere Drive, Suite 500, Northbrook, IL 60062
phone: 847-480-9138 | e-mail: mfma@maplefloor.org

M F M A℠
Maple Flooring Manufacturers Association, Inc.

© 2005 Maple Flooring Manufacturers Association, Inc. All Rights Reserved

CIRCLE 28 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Moss creating two more experiments in Culver City

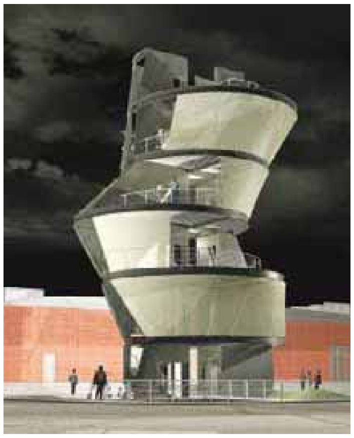
L.A. architect Eric Owen Moss, known for his unorthodox structures, says that the novelty of creating these projects has faded somewhat since technology gives most firms similar capabilities. Nevertheless, the architect is planning two very experimental projects in Culver City, California, that will anchor Hayden Tract, a local development with office, retail, and performing arts components. Moss has already designed several unusual buildings nearby, with names like Stealth, Beehive, The Box, Samitaur, and Umbrella.

The project that is furthest along is the Gateway Arts Tower, which will be a 72-foot-tall, 30-foot-wide building located at a prominent corner of the neighborhood. The steel-framed structure will mark the development and serve as a gathering space. The building will be made up of stacked, steel-framed, truncated cones, which cantilever from an armature. Each mesh-covered segment, slightly more than 10 feet high, will be backlit by projectors. The 1,486-square-foot building is expected to be complete by the end of this year.

The more ambitious project is the Conjunctive Points Theater Complex, a twisting building that will be located about three blocks south of the Gateway Tower. The mixed-use complex will hold three theaters, retail space, and public spaces, such as an amphitheater, a plaza, and a park.

The east end of the theater will be bent upward to accommodate a 750-seat theater-in-the-round and to take advantage of nearby views. The west end will gradually twist 90 degrees, accommodating a two-level, 1,650-seat thrust-stage theater, as well as the building's entrance. The 100-by-100-foot central portion of the building will contain five glass-enclosed retail blocks on the lower floors and office space above. Moss says the curving form will accommodate diverse programmatic components, give the space a natural acoustic sculpturing, and allow the building to be taller when facing downtown and less intrusive facing residential neighborhoods.

The building's twists will be created by concrete frames extended from a system supporting the subterranean garage levels. A secondary system of bent, steel-pipe frames wraps this structure, supporting the building's exterior surface. The project should be completed by 2009. *S.L.*



Conjunctive Points Theater Complex (top) and Gateway Arts Tower (bottom).

IMAGES: COURTESY ERIC OWEN MOSS ARCHITECTS

More details. More options. More Lamarite.

Now Lamarite® Slate Composite Shingles offer even more ways to add beauty to your home. These durable shingles are available in new diamond and scalloped shapes, a variety of attractive colors, and different sizes—all to create a truly unique look. They are listed by UL for Class A fire resistance and UL standard 2218, Class 4 impact resistance, and are backed by a 50-year limited warranty.* For more information visit us online at www.tamko.com.

LAMARITE® SLATE

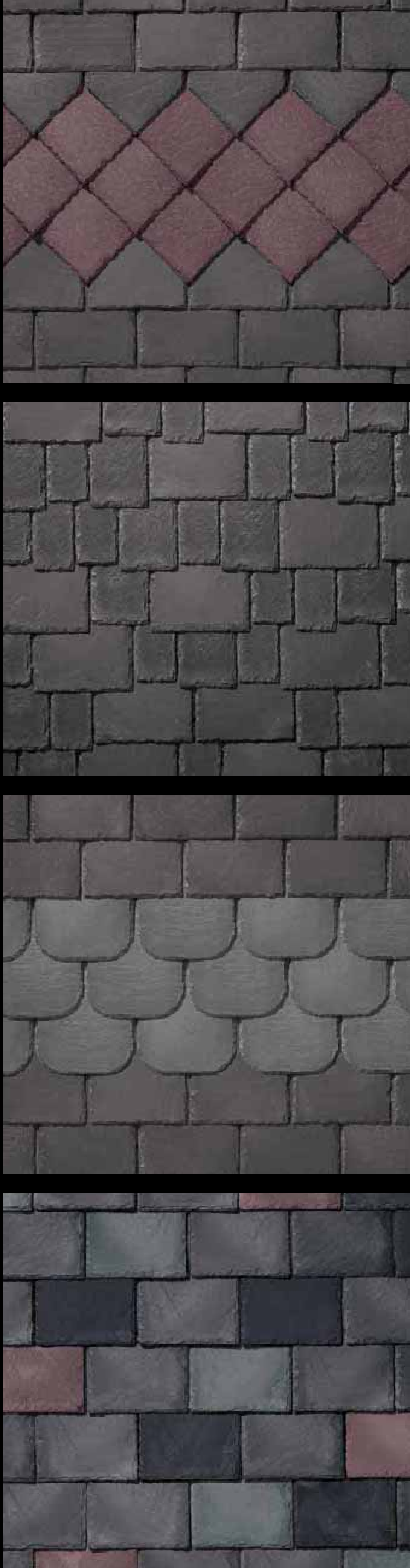
COMPOSITE SHINGLES **TAMKO®** ROOFING PRODUCTS

www.tamko.com

©2006 TAMKO Roofing Products, Inc.
Lamarite is a registered trademark of Epoch Composite Products, Inc.

* For information regarding, or to receive a copy of, TAMKO's limited warranty, contact your local TAMKO representative, visit us online at www.tamko.com, or call us at 800-641-4691.

CIRCLE 29 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



The Hole Choice

Hole Choice - Safety Grating

This Grip Strut® Safety Grating walkway features a safe, non-slip walking surface for all types of weather, in addition to a maintenance free, long lasting life.

McNICHOLS service centers have an established communications network ready to provide you with worldwide service including same day stock shipment to the destination of your choice.

You will find us friendly, knowledgeable and eager to help you with Hole Choices and:

- ✓ quick product information on a variety of Safety Grating styles . . .
- ✓ selection assistance from a vast choice of material types along with plank lengths, widths & heights,
- ✓ complete how-to-order information to help you specify the most popular Safety Grating.

The Hole Story

Metals Service Center Institute Member

Versatile Hole Products provide solutions for architects, designers, engineers, fabricators and purchasing professionals. They are the products of choice for commercial, industrial and architectural uses. More information on Hole Products is available at www.mcnichols.com.

Let Your Hole Choice be Safety Grating!

Other Hole Choice Grating Products include:

Bar Grating | Traction Tread® | Perf-O Grip® | Grate-Lock® | Fiberglass Grating

ISO 9001:2000 Certified

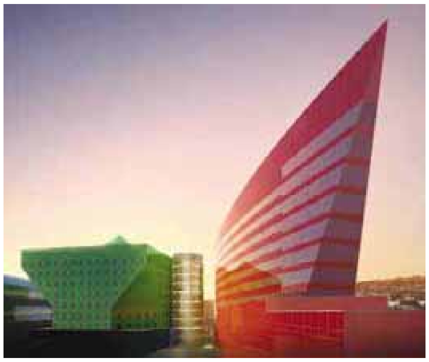
1-800-237-3820

Custom Fabrication

McNICHOLS

www.mcnichols.com • e-mail: sales@mcnichols.com

CIRCLE 30 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



The Red Building (right) will join the Green Building (left).

Color coordination: Pelli unveils Red Building

On March 30, developer Charles S. Cohen and architect Cesar Pelli, FAIA, unveiled the third and final building for the Pacific Design Center (PDC) in West Hollywood, California. With 1.2 million square feet of space, including 130 showrooms, a theater, a conference center, and the Museum of Contemporary Art, the PDC is the region's largest venue for design products and events.

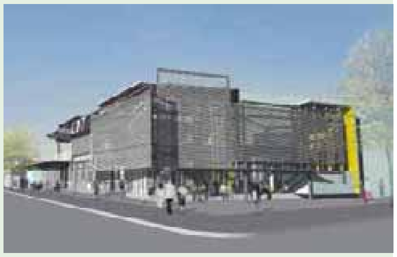
The new 400,000-square-foot, $100 million Red Building, named for its red, glass-clad facade, will comprise two slightly curved office towers—six and eight stories, respectively—sitting atop seven floors of parking. The towers will feature landscaped interior courts and showrooms that range from 14,000 to 36,000 square feet.

It's been 31 years since Pelli's Blue Whale building, the first of three structures planned for the PDC site, was completed. In 1988, the vaguely Y-shaped Green Building was finished, adding 450,000 square feet of showroom and office space.

The Red Building's executive architects will be Gruen Associates, and its landscape architects will be Thomas Balsley Associates. The building is set to break ground in 2007 and open in 2009. *A.M.*

A city hall away from the city

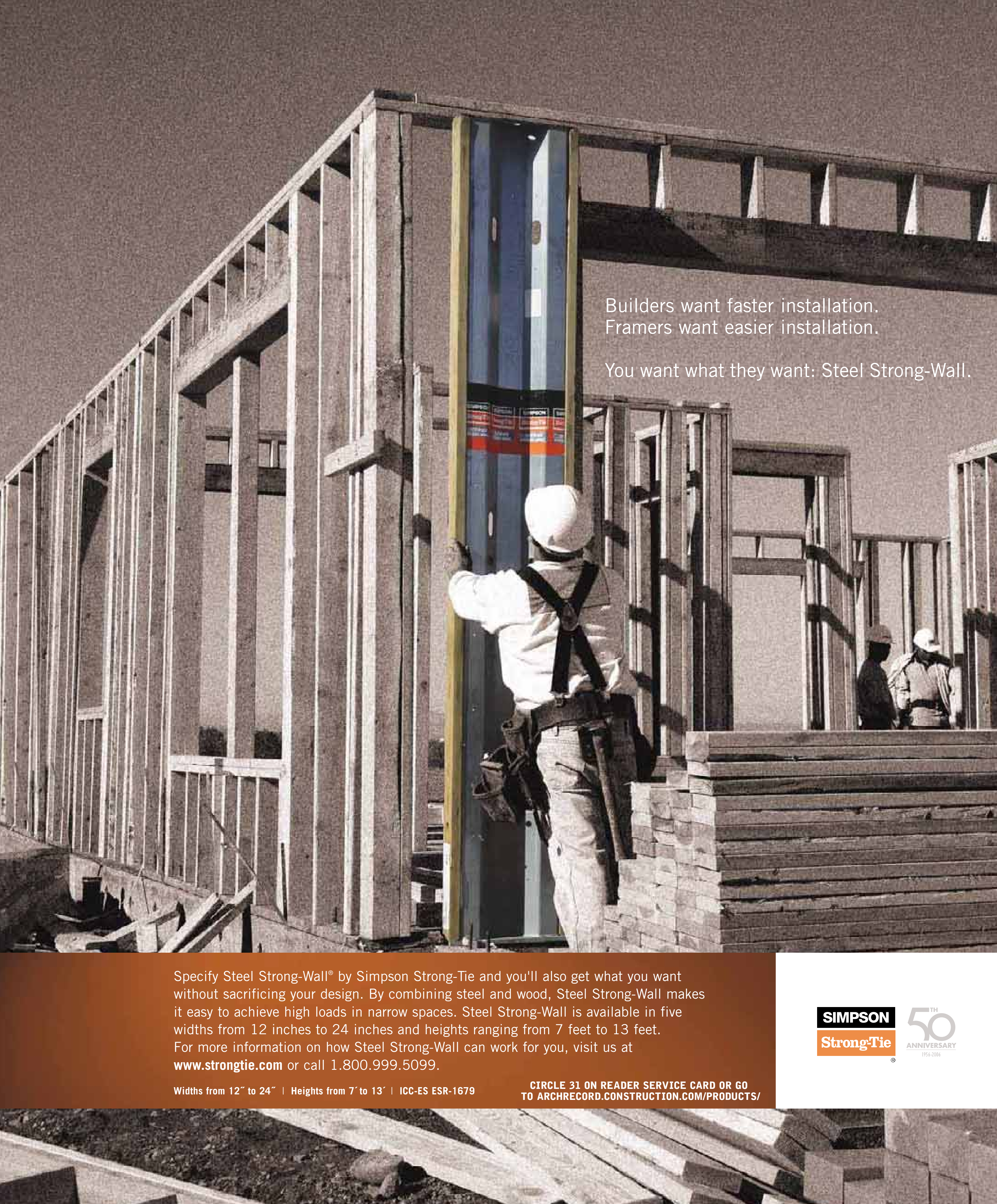
L.A.-based RoTo Architects is designing a "neighborhood city hall" for Pacoima, California, a small community northwest of downtown Los Angeles. The building is one of a growing number of buildings that are not official city halls, but home bases for city councilpeople and increasingly active neighborhood councils. The structures are especially popular in sprawling locations like Los Angeles, where city halls can be many miles away.



The $15 million project, a steel, stucco, and glass box with varied exterior metal shading screens, will be located in the predominantly hispanic area's downtown. The firm is also designing a plaza in front of the building with a large inlaid map of the city and a large screen for public movie viewings.

The project will contain a citizens' hall, meeting rooms, city council representatives' offices, and redevelopment and building-safety agencies. Commercial space will be located on the first floor. The structure will also have a large, second-floor outdoor deck called the *palco* (Spanish for skybox), designed mostly for assembly spillover and for watching the town's parades, says firm partner Michael Rotondi, FAIA. *S.L.*

IMAGES: COURTESY PELLI CLARKE PELLI (TOP); ROTO ARCHITECTS (BOTTOM)


Builders want faster installation.
Framers want easier installation.
You want what they want: Steel Strong-Wall.

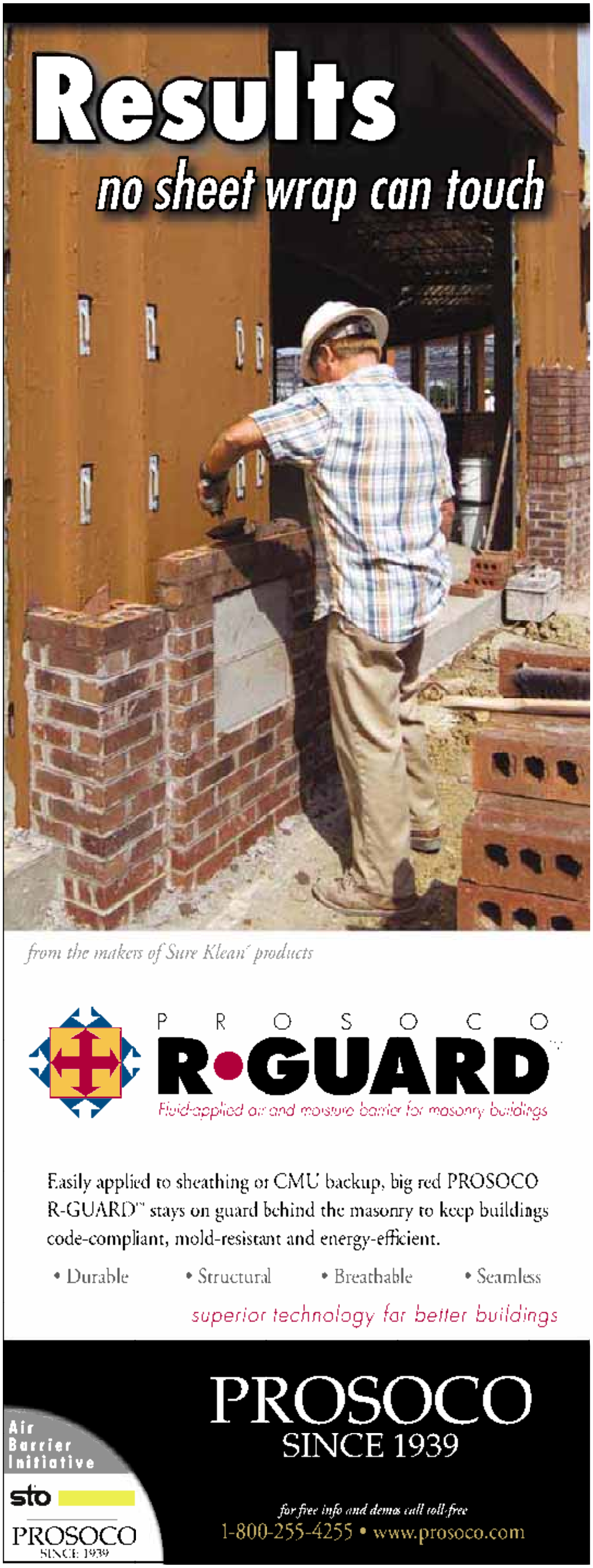
Specify Steel Strong-Wall® by Simpson Strong-Tie and you'll also get what you want without sacrificing your design. By combining steel and wood, Steel Strong-Wall makes it easy to achieve high loads in narrow spaces. Steel Strong-Wall is available in five widths from 12 inches to 24 inches and heights ranging from 7 feet to 13 feet. For more information on how Steel Strong-Wall can work for you, visit us at **www.strongtie.com** or call 1.800.999.5099.

Widths from 12˝ to 24˝ | Heights from 7´ to 13´ | ICC-ES ESR-1679

CIRCLE 31 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

SIMPSON
Strong-Tie®

50TH ANNIVERSARY
1956-2006


Results
no sheet wrap can touch

from the makers of Sure Klean® products

PROSOCO R•GUARD™
Fluid-applied air and moisture barrier for masonry buildings

Easily applied to sheathing or CMU backup, big red PROSOCO R-GUARD™ stays on guard behind the masonry to keep buildings code-compliant, mold-resistant and energy-efficient.

• Durable • Structural • Breathable • Seamless

superior technology for better buildings

Air Barrier Initiative
sto
PROSOCO SINCE 1939

PROSOCO
SINCE 1939

for free info and demos call toll-free
1-800-255-4255 • www.prosoco.com

CIRCLE 32 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

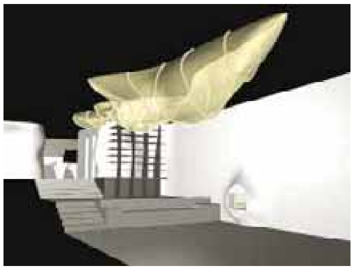
Lynn's Bloom House has surprises inside

Los Angeles architect Greg Lynn, known for experiments with computer-generated forms, is developing his first residential project. At first glance, the 4,200-square-foot Bloom House, at an undisclosed location in Southern California, looks like a simple stucco box, with an open first floor that steps upward at regular intervals. But its interior will have curvilinear surfaces emerging from its ceilings, walls, and almost everywhere else.

"I'm interested in taking the traditional zoning envelope and eroding it from the inside," says Lynn.

A long, rounded translucent fiberglass chandelier will extend across the length of the first floor. The office, kitchen, upstairs hallway, and first floor will have plywood framing covered in curved plaster. Walls in the curvaceous master bedroom and bathroom will be shaped with thermoformed Corian. The house will have curved wood-framed windows and a kitchen island whose base swoops down toward the floor.

Lynn says such contours are not "gratuitous shape making," but help create spaces that are very open but have little nooks for privacy and quiet. "It's trying to take advantage of every square inch of the house," he says. The project is expected to be completed by fall 2007. *S.L.*


The extended, warped chandelier.

A Modernist prefab model catches on

Prefab's popularity has helped Living Homes.

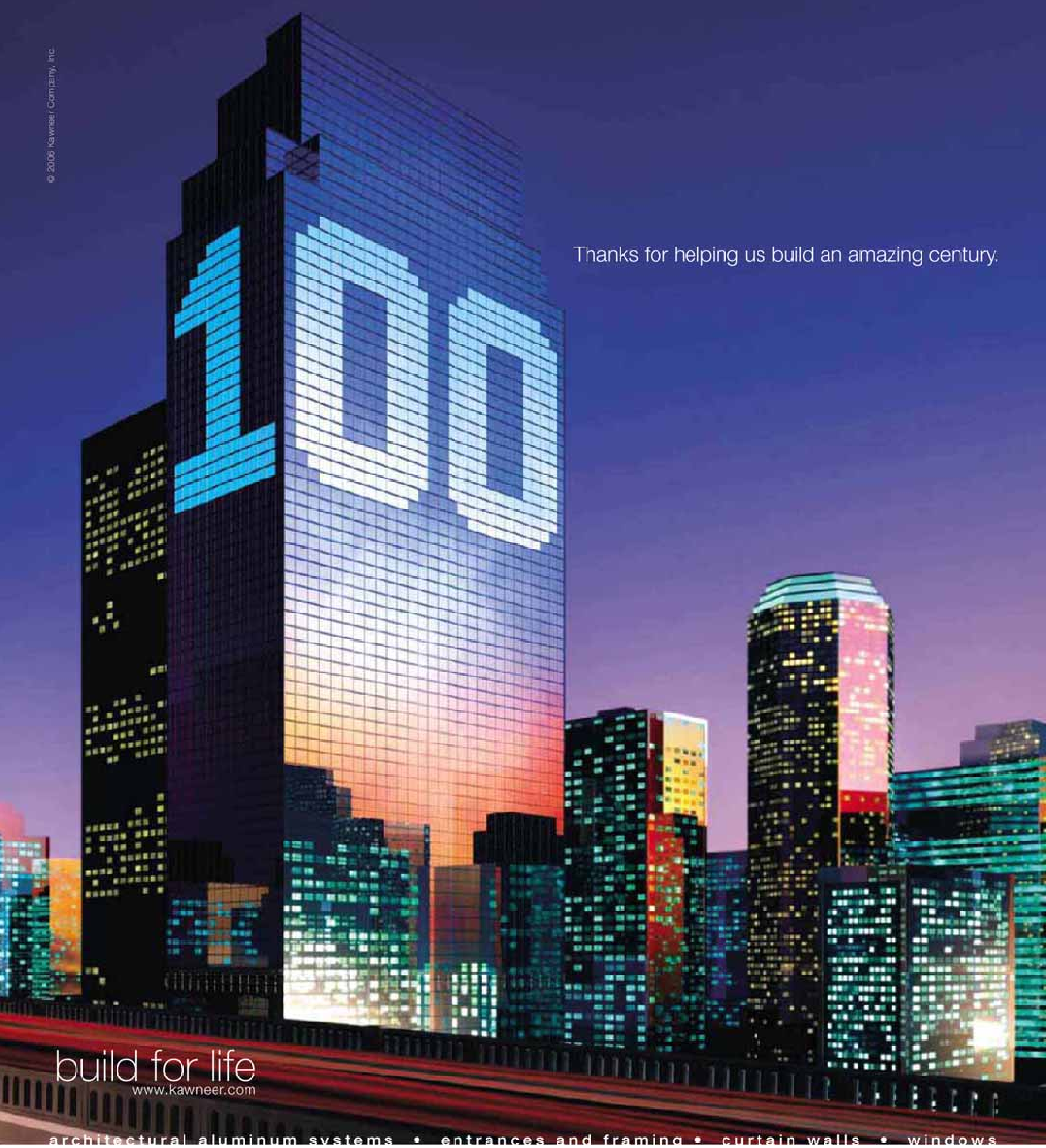
SCI-Arc founder Ray Kappe, FAIA, who has been practicing in Los Angeles since the 1950s, has tried for years to introduce a new style of prefabricated, modular home into the local market. His idea is finally starting to take off in California.

A Santa Monica–based company called Living Homes is producing his line of Modernist-styled prefab homes. The 2,500-to-6,000-square-foot, steel-framed dwellings, which will be installed as a series of modules, will be clad with glass and either cedar, concrete, or stone. Home construction takes about three months, says Kappe. He adds that the structures, which employ subtle level changes and various intersecting planes, are somewhat reminiscent of his work from the 1970s.

"I've always been interested in how to build something that doesn't feel like you're walking into a box," he says. But these homes are far more environmentally friendly than his earlier work. They will come with installed photovoltaics, green roofs, and radiant heating, and will be assembled using recycled wood and nontoxic paints.

Kappe has designed six of the homes, in Santa Monica, Venice, and Brentwood, and will likely develop 40 more for an affordable housing development in Santa Barbara. Costs range from $350,000 to $650,000, quite affordable by California standards. Living Homes plans to hire more architects for its future projects. *S.L.*

IMAGES: COURTESY GREG LYNN FORM (TOP); LIVING HOMES (BOTTOM)



© 2006 Kawneer Company, Inc.
Thanks for helping us build an amazing century.
build for life
www.kawneer.com
architectural aluminum systems • entrances and framing • curtain walls • windows

CELEBRATING 100 years KAWNEER SINCE 1906

CIRCLE 33 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

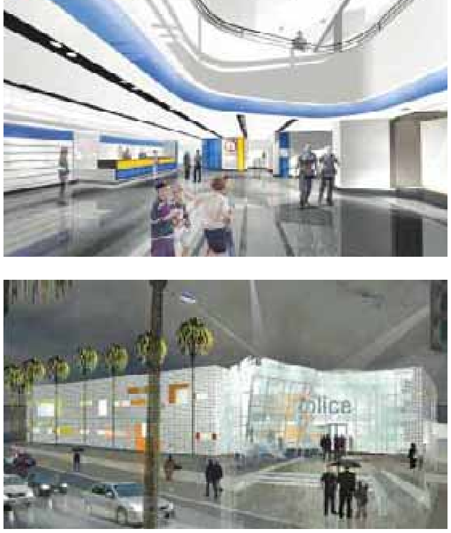
Kawneer
An Alcoa Company

L.A.'s kinder, gentler police stations

In March 2002, Los Angeles voters passed the Citywide Public Safety Bond, also called Proposition Q, a $600 million fund for the upgrade, expansion, and construction of 13 police, fire, and bomb-squad facilities. The seven-year expansion program is actually one year ahead of schedule: All of the projects are expected to be completed by 2008.

The city hosted more than 50 public meetings to discuss the new projects, which needed to meet police- and fire-department safety and efficiency standards. Officials learned that residents wanted most of all to avoid the fortresslike aesthetic of the city's existing facilities. The Los Angeles Police Department (LAPD), which has a reputation for keeping citizens at arm's length, also wanted to establish connections to local neighborhoods. Most projects will have community rooms and open lobbies; some will have small parks or plazas. Facilities are also required to meet design standards set by the L.A. Cultural Affairs Commission, to receive a minimum LEED Certified rating, and to incorporate public art.

"We're giving something back to the neighborhoods," says Nick Seierup, principal at Perkins & Will. The firm included public gardens at both of its projects, the Harbor Area Station in San Pedro and the Rampart Area Station Downtown. The Rampart station comprises a series of horizontal masses and planes that extend into its site, referencing the area's Art Deco and Moderne architecture. A stone-clad wall slices through the building, forming a vertical counterpoint that separates public and high-security areas. Ribbon clerestories, light shelves, and skylights at each entry allow natural light to reach into the building's interior.



Gruen Associates' 20th Area station (top) AC Martin's Hollenbeck station (below).

At the 20th Area Police Department facility, located in Korea Town, Gruen Associates used the look of the officers' shield to inspire the building's membrane. Composed of ballistic-rated glazing, fiberglass, and a faceted metal panel system, it imparts a lightness and openness. A perimeter site wall peels off the main structure, defining the facility and creating secure outdoor areas.

New bomb-squad facilities in Granada Hills and downtown Los Angeles, by WWCOT, are necessarily less transparent, but still unique. Double-hued plaster, similar in look to the bomb squad's hazardous-duty gear, is employed on the facade while a jagged window alignment symbolizes patterns of detonated bomb shrapnel. Projected window frames allude to the force of internal detonations and provide added security.

Other firms working on Proposition Q facilities include HOK, RNL Design, AC Martin, and Carde Ten. DMJM and the Downtown Architecture Alliance are designing a new, 11-story, 500,000-square-foot, triangular-shaped headquarters for the LAPD with a granite exterior and random window pattern. While not part of the Proposition Q inititative, the building will add significantly to this mix. *A.M.*

IMAGES: COURTESY GRUEN ASSOCIATES (TOP); AC MARTIN (BOTTOM); PREDOCK FRANE (OPPOSITE, LEFT); PETER ZELLNER (OPPOSITE, RIGHT)

CIRCLE 45 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Twin houses look both inward and outward

Los Angeles-based Hadrian Predock says he's tired of the "clichéd, white-box" Midcentury Modern L.A. home.

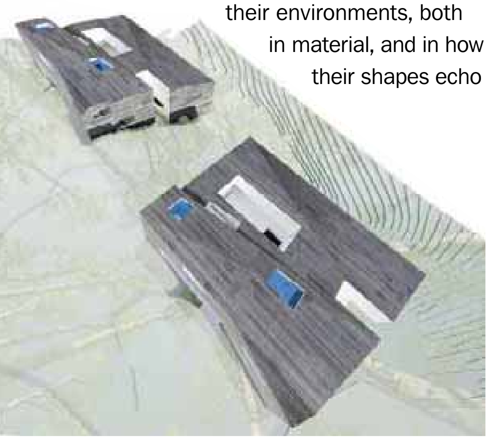
As an alternative, he's designing two almost-identical hillside residences in Pacific Palisades, California, that are still Minimalist, but are designed using the surrounding topography as their inspiration.

The 4,000-square-foot steel-frame houses, built of cedar with dark metal roofs, will blend into their environments, both in material, and in how their shapes echo their site's incline. They will be located at the top of a steep hill overlooking a nearby valley and the Pacific Ocean.

But the views won't be the architect's only focus. "Traditionally these types of houses focus on the outside. We're looking inside as well," says Predock. Small courtyards within the house, paved with local stones, will draw light from above, and interior spaces will be built into exposed bedrock, forming a craggy wall. Large windows and decks frame views of the surrounding mountains.

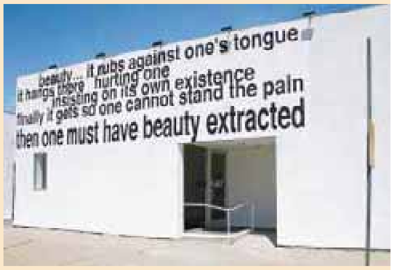
The houses' design also developed from combining computer diagrams formed around Pacific Palisades and Los Angeles zoning ordinances.

The houses' owner will be the project contractor. He will live in one house and will rent out the other. Not quite identical, the homes will have very subtle differences in texture and in spatial arrangement. *S.L.*



The houses will be near replicas.

Arts incubator, meet busy thoroughfare


beauty... it rubs against one's tongue
it hangs there hurting one
insisting on its own existence
finally it gets so one cannot stand the pain
then one must have beauty extracted

Culver City's downtown arts district is quickly becoming a destination for new galleries, with more than 15 opening here in the last few years. The newest showroom, called LAXART, operated by the area's only nonprofit arts group—also called LAXART—opened in late March. It is a hub for the display of art, architecture, and design.

The 1,800-square-foot gallery was designed by local architect and SCI-Arc professor Peter Zellner. He did a lot with a $50,000 budget, bringing the building up to code, replacing brick walls with stucco, and removing a drop ceiling and interior partitions to create space. LAXART, which shares the building with a private art showroom, is now divided into two large gallery spaces, a small entry, and the nonprofit organization of the same name that runs it. The offices can be used for shows, and the galleries for public gatherings, lectures, and screenings.

In addition to full-scale installations, video work, sound work, painting, photography, and architecture exhibitions, the site also displays art on its exterior walls. The large text piece currently outside the space is not only an artwork, but serves as a perfect advertisement to drivers speeding by. *S.L.*

The LONSEAL Collection
LONSEAL
www.lonseal.com/ar2

Techstyle®
ACOUSTICAL CEILINGS

Good design, illuminated.

Architects and designers are looking at Techstyle® Acoustical Ceilings in a whole new light. They're discovering the impressive 0.85 NRC and exploring the panels' luminescent abilities. Place a light source behind the panel to unlock unprecedented design flexibility. Make the ceiling an integral part of your lighting design. Experience the lighter side of Techstyle ceilings.

For literature and our email newsletter,
call toll-free 866-556-1235
or visit www.hunterdouglascontract.com

Installation: Clayco Headquarters, St. Louis, MO
Architect: Clayco/Forum Studio, Inc.
4´ x 4´ panels

©2006 Hunter Douglas Inc. ® Trademark of Hunter Douglas Inc.

HunterDouglasContract

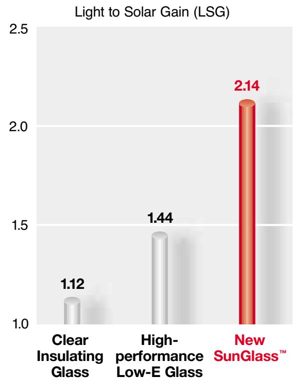
CEILINGS

CIRCLE 145 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS

SUN
SCREEN

let the sun shine

Exclusive, **new SunGlass™** Solar Control Glass delivers the beauty of the sun without the heat. Now architects can specify a neutral color glass that invites the sun in without making building occupants sweat. That's because SunGlass™ delivers a combination of **unprecedented solar control and visible light transmittance.** It's the look you want with the performance you need. SunGlass™ also leaves owners smiling too—with serious **reductions in energy costs** and HVAC equipment expense. What's more, SunGlass™ reduces harmful UV rays so interior furnishings will look better, longer. And SunGlass™ is only the beginning of the most comprehensive collection of architectural glass, curtainwall and operable windows. To learn more, call **1-866-OLDCASTLE** (653-2278) or visit **www.oldcastleglass.com**. See us at the AIA National Convention—Booth #1217.



The Light to Solar Gain (LSG) value of SunGlass™ far outperforms high-performance solar control Low-E glass. The higher the LSG value, the better the glass performs at transmitting daylight and reducing heat gain from the sun.

Oldcastle Glass® *Where glass becomes architecture™*

CIRCLE 36 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

GlasRoc
BRAND SHEATHING

GlasRoc®
BRAND SHEATHING

Great Design Deserves Great Protection

Form does follow function. And GlasRoc® Sheathing's patented* Enhanced Glass Reinforced Technology offers the perfect balance between rugged durability and flexibility of form.

Guaranteed to provide long-term protection to weather exposure, GlasRoc® Sheathing offers superior water resistance without inhibiting water vapor permeability. It has excellent fire resistant properties and numerous fire-rated designs. It's strong, yet pliable enough to conform to curved surfaces. Equally important, it's mold and mildew resistant. Compatible with most exterior systems and applications, GlasRoc® Sheathing conforms to design and code requirements beautifully as well.

Why compromise your vision with anything less? Call and reference code AD0406 today for your free sample kit.

Toll Free +1-866-4 BPB USA (1-866-427-2872)

Relax...your building is protected with GlasRoc®

BPB®

www.GlasRoc.com

*Covered by U.S. Patent No. 6,524,679, and other patents and patents pending.
® TM Trademarks are the property of BPB plc or its affiliates and related companies. © 2003 BPB America Inc.

CIRCLE 37 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

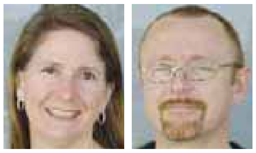
For and about
the emerging architect

archrecord2

Constellation of plastic? Circus without a tent? Call Los Angeles what you will, no one can deny that the sprawling metropolis is chock full of talent and ideas. We found Griffin Enright Architects there, a firm immersed in the creation of experimental and experiential buildings. We also found Victoria Ruskin, who uses her architectural training to bring a bit of reality to film and TV sets. Discover more about these gifted architects and others at www.archrecord.com/archrecord2/.

Design

Griffin Enright Architects: More than form

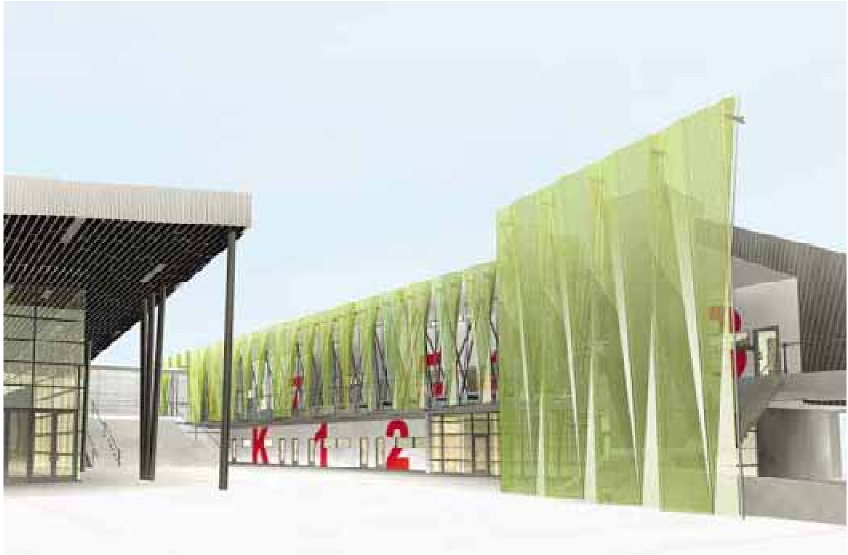


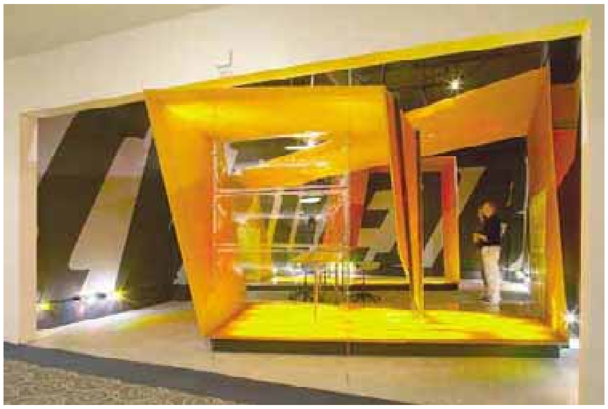
When John Enright, AIA, and Margaret Griffin, AIA, principals of Los Angeles-based architecture firm Griffin Enright Architects describe their design process, they sound more like archaeologists than architects. But while uncovering and excavating "embedded, underlying possibilities" may be the way this team approaches projects, unearthing a fixed solution is never their goal. "We're more interested in experimentation and transformation than either a definite resolution or even continuity," says Enright.

The six-year-old firm may want to avoid continuity of style and expectation, but it can't avoid continuing to grow. With a slew of residential projects under their belts, Griffin and Enright are leading the six-person firm into more conceptual ground; adding their design voice to competitions; trying for bigger-scale projects and smaller installations; teaching and lecturing at such schools as SCI-Arc, USC, Cal Poly Pomona, and Syracuse University; and moving into landscape architecture. "Our work has always been about linking interiors to the environment," says Griffin, "so it's just a natural progression." Former East Coasters, Enright and Griffin have found Los Angeles to be just the right place to pursue their interest in the relationship between architecture and the environment. Their recent exhibition at SCI-Arc, *Keep Off the Grass!: Planar Landscape Phenomena*, presented an organic installation of more than 1,000 square feet of sod suspended in the exhibition space. Facts and statistics about grass and the negative impact that watering and maintaining Southern California lawns has on the environment lined the walls. The installation evolved as the sod decayed, serving as a beautiful sensory experience as well as a critique of the way we humans create strange and often inharmonious relationships with natural materials. "Grass costs nothing to install, and it's this pervasive material that covers the city like a blanket," says Griffin "and yet here we are in the desert. It makes little sense."

Despite the implications of *Keep Off the Grass!*, and the team's current emphasis on using solar components in their

St. Thomas the Apostle School, Los Angeles, ongoing
This K-8 parochial school needed to double its existing building area. The design stacks new spaces in a vertical configuration and uses a series of scrimlike folded surfaces along walkways and facades.





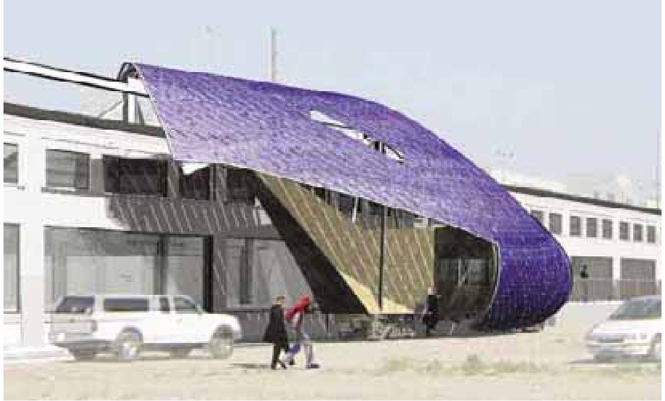
[Wide]Band, L.A.DesignWeek/ NeoCon West, Los Angeles, 2006
More than a trade-show booth, the architects used the sponsored material to create a rest stop for show attendees. Most of the surface is made of two types of translucent composite panels that are backlit to create a glowing effect.

IMAGES COURTESY GRIFFIN ENRIGHT ARCHITECTS

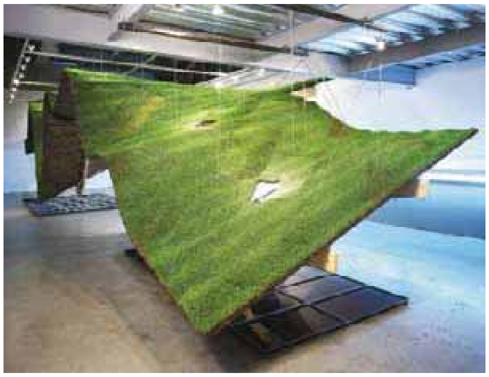
designs, Griffin and Enright don't necessarily see themselves as "green architects." "We're interested in tools and concepts that are useful," says Enright, "and employing them in different ways. We're not making 'solar architecture,' but it just so happens that there's a logic in using such things as tools." Enright explains this with the metaphor of being given a block of ice and being told to make something with only an ice pick, or with only a blowtorch, as opposed to being given the block and being told to find the best way to carve it. "We get the block of ice, and we get to choose the tools," he says, "and that's what excites us."

While Enright calls himself a bit of a pessimist ("You have to be to solve problems when there are so many forces out there that seem to be against the world of ideas," he says), he and Griffin are optimistic about the future of their firm, which they run like an atelier. "Everyone is a designer, and everyone answers the phone," says Griffin, who agrees that a day may soon come when expansion may change their current setup. "Any architect today has to look outside their backyard," says Enright. Both architects concur: They'll keep digging, keep experimenting, and they don't plan to be left behind. ***Ingrid Spencer***

For more photos and projects by Griffin Enright Architects, go to archrecord.com/archrecord2/.



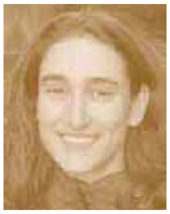
Mobile Exposure, SCI-Arc Café, Los Angeles, unbuilt
This competition submission called for a solar-assisted vehicle containing a café that can navigate along the western facade of the building, offering a mobile gathering space that can signal the shifting center of gravity of the building.



***Keep Off the Grass!: Planar Landscape*, SCI-Arc Gallery, Los Angeles, 2003**
Suspending sod in a gallery, the architects offered visitors a chance to view a changing, living organism in an unnatural setting. The show called attention to our precarious relationship to landscape.

Work

Victoria Ruskin: Crafting the perfect crime scene



It took awhile for Victoria Ruskin to get used to her job as art director for the CBS television show *Criminal Minds*. "The show's tendency is to kill women in horrible ways every week," she says. "It was really upsetting." But at this point, after a year with the show and two and half years art directing in film and TV, Ruskin, who has a graduate degree in architecture from UCLA, is immune. "I got over it!" she says. What Ruskin hasn't got over is her love of her job, despite the 60-hour work weeks and the responsibility to manage four to six sets per episode, an episode once every eight days. "I'm like the project architect," she says. "As art director, I bring the production designer's vision to life. I'm on the set all the time, and hire the people who do the drafting, the graphics, the construction, etc." While Ruskin admits that she misses creating projects that will be around for longer than a week, she confesses that her job, even with its deadlines and schedule, gives her a kind of light-hearted existence. "I miss opportunities to work on public housing—creating something that has a real relationship to human beings," she admits. "But my job is satisfying in that every few weeks I've finished something, and it's not so precious. It takes the pressure out of life, but the positives can also be the negatives."

Ruskin didn't intend to take her architecture training in this direction, but once she was in it, working as a set decorator on a film in San Francisco while she was waiting to get into architecture school, she worked hard to keep a momentum. "I started by getting coffee," she says, "like everybody in this business." From set decorator and gofer she moved to art-department coordinator, then set designer, eventually getting into the union—the ideal for contract workers in film and TV. "People come to set design from all different areas of design," says Ruskin, "but in my opinion, you want your set designer to be an architect." For every position she's held in the industry, Ruskin says her knowledge of proportion and space has helped her tremendously. "We build things," she says, "and understanding how things go together has helped me gain respect from the people I'm hiring. Also, there's a plus to understanding different styles of architecture."

Working in a renovated industrial space or on locations around Los Angeles for *Criminal Minds*, Ruskin has created sets ranging from offices to a Mexican police station to a Jamaican resort (built on nearby Long Beach). She's also worked on TV shows such as *Scrubs* and *Numbers*, and films like *Identity*, starring John Cusack. "We built a 12-room motel with courtyard, office, and pool all on one stage and shot there for eight weeks, making it rain almost every day." Still amazed by what happens behind, and beneath, the scenes of film and TV, Ruskin thinks she's hooked. "I have to bring a sense of reality to a set," she says, "so it's always a challenge, always fast-paced, and never boring." ***I.S.***

For more photos of sets Victoria Ruskin has art directed, visit archrecord.com/archrecord2/.

WESTMORE HIGH SCHOOL

For Numbers, *Ruskin had to transform this rented pod (above) into a crashed aircraft. A CIA office for* Criminal Minds *(right).*

IMAGES: COURTESY GRIFFIN ENRIGHT ARCHITECTS (TOP TWO); VICTORIA RUSKIN (BOTTOM THREE)

Introducing The New Wall Commander™

Kim Lighting's new Wall Commander Series combines powerful area illumination, dramatic up/down accent effects, and relevant architectural design into one compact wall mounted luminaire.

KIM LIGHTING

16555 East Gale Avenue
City of Industry, CA 91745
626/968-5666

www.kimlighting.com

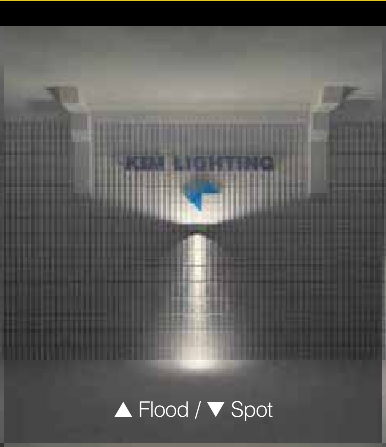
HUBBELL® Hubbell Lighting, Inc.

Made in America

ISO 9001:2000

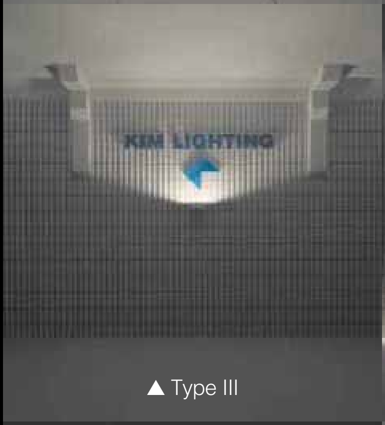
▼ Type II

▲ Flood / ▼ Flood



▲ Flood / ▼ Spot

▲ Ray / ▼ Flood



▲ Type III

▲ Spot / ▼ Grazer

▲ Grazer

▲ Grazer / ▼ Grazer

▲ Ray / ▼ Spot

▲ Grazer / ▼ Flood

▲ Spot

▲ Ray / ▼ Grazer

Photos represent only 12 of over 40 Wall Commander optical configurations available. Contact Kim Lighting for more information.

CIRCLE 38 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

– Atlanta, GA

– Philadelphia, PA

– Denver, CO

– Miami, FLA

WE'VE BEEN AROUND THE BLOCK. HECK, WE MADE THE BLOCK.

For over 65 years QUIKRETE® has been used on America's most recognized job sites. And today we offer over 50 ASTM specified concrete building and repair products, all available from 50 to 3,000 pound bags. For a free construction product guide visit quikrete.com

USER
PRO
PROFESSIONAL

HIGH-QUALITY
PROFESSIONAL
GRADE QUIKRETE PRODUCTS

TYPE

for a free construction product guide, visit www.quikrete.com

QUIKRETE®

©2006 Quikrete International, Inc.

CIRCLE 39 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

What can we expect from the new generation of L.A. architects?

Critique

By Christopher Hawthorne

The last few months have brought a flurry of honors and attention for the up-and-coming architects of Los Angeles. Of the six slots in this year's *Emerging Voices* program at the Architectural League of New York, two went to L.A. firms: George Yu Architects and the duo of Frank Escher and Ravi GuneWardena. The San Francisco Museum of Modern Art has opened a show, running through September, on the work of Hernan Diaz Alonso, who is 36. And earlier this year the architecture collaborative servo designed an elaborate installation at the Santa Monica Museum of Art for a show called *Dark Places* that wound up generating more buzz than the exhibition itself.

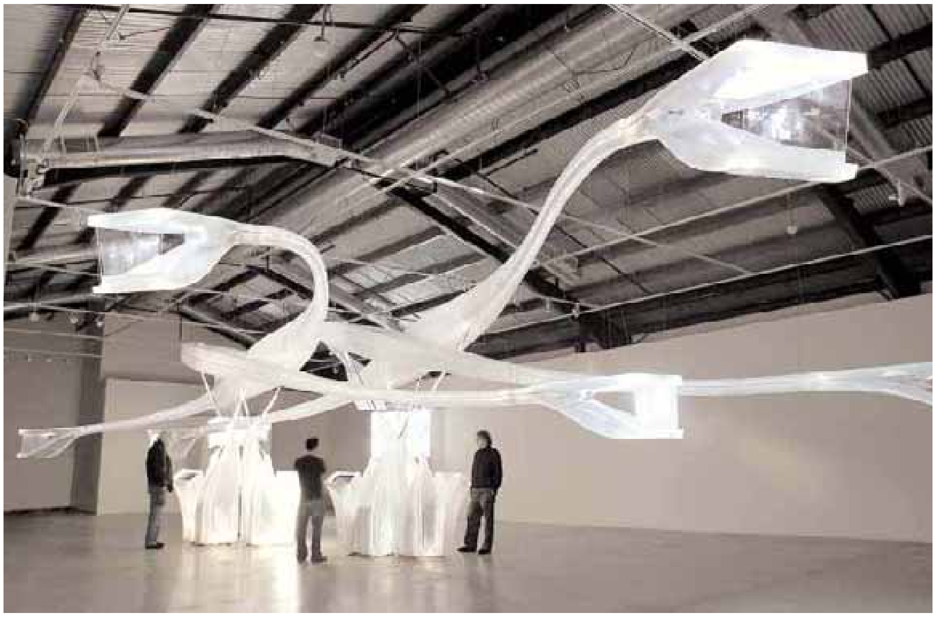
Meanwhile, as the press releases about those events were being sent out, the architects in question were busy building—well, not a whole lot that can be called architecture, really. The firm servo has nearly as many offices around the world (four) as completed projects, even if you count museum installations and a Nike showroom as completed projects. Another one of the young firms of the moment, Gnuform, has been feted in the press for very small-scale commissions—call them micromissions—that include a reception desk for a cable TV channel. Escher and GuneWardena, with a ground-up house in Pasadena already completed, look like battle-tested veterans by comparison.

There's nothing new, of course, about a young architect with giant ambition and a thin portfolio. Architecture remains a field where prominence and gray hair are thought to be synonymous, especially by clients. And there are plenty of still-young firms in Los Angeles doing steadily notable work, much of it residential, and winning fans among clients and critics alike. This group, mostly in their 40s, includes Lorcan O'Herlihy, Michael Maltzan, Barbara Bestor, Marmol Radziner, David Hertz, and Daly, Genik.

What's different about the generation rising right behind them—L.A. architects between, say, 28 and 38—is the level of polish they bring not just to their fluid, digitally produced designs but also to their rhetoric about how they are remaking architectural practice. The group shares a combination of multitasking talent, media savvy, and a sometimes rankling sense of entitlement; instead of going to work right away for a large firm or establishing themselves the old-fashioned way—slowly building a list of contacts and clients—many have now been paying the bills for nearly a decade by teaching, writing, curating, or experimenting with fabrication or multimedia.

Most were drawn to Los Angeles by the presence here of an interconnected web of design talent that includes Hollywood set builders, architecture-school faculty, aerospace firms, and car studios. Their godfather is L.A.-based Greg Lynn, still pretty young himself at 42, who taught several of them at Columbia University.

It remains hard to say what kind of impact these young firms will ultimately have on Southern California. On some days, impressed by their talent, adaptability, and not least, chutzpah, I'm convinced that the connections they've forged with other parts of the design world will eventually make their architecture richer and more powerful—more relevant, in a word, to the mixed-up, high-low culture here. As Kara Bartelt, who runs a firm called Lettuce with Michael Chung, points out, the multidisciplinary designer with big plans and catholic interests is something of a tradition in Los Angeles, from the Eameses to contemporary figures like Mark Rios.



The firm servo designed the installation for a show called *Dark Places* in Santa Monica.

A generation of dilettantes?

When I'm in a less charitable mood, though, I tend to think that all the time these young architects have spent lecturing, fabricating, and building Web sites for bands they fell in love with at South-by-Southwest is not going to do them much good when they finally land a really significant architectural commission. The danger, to put it a little too bluntly, is that we're training a generation of dilettantes.

And I wonder, given their global frame of mind and how closely they

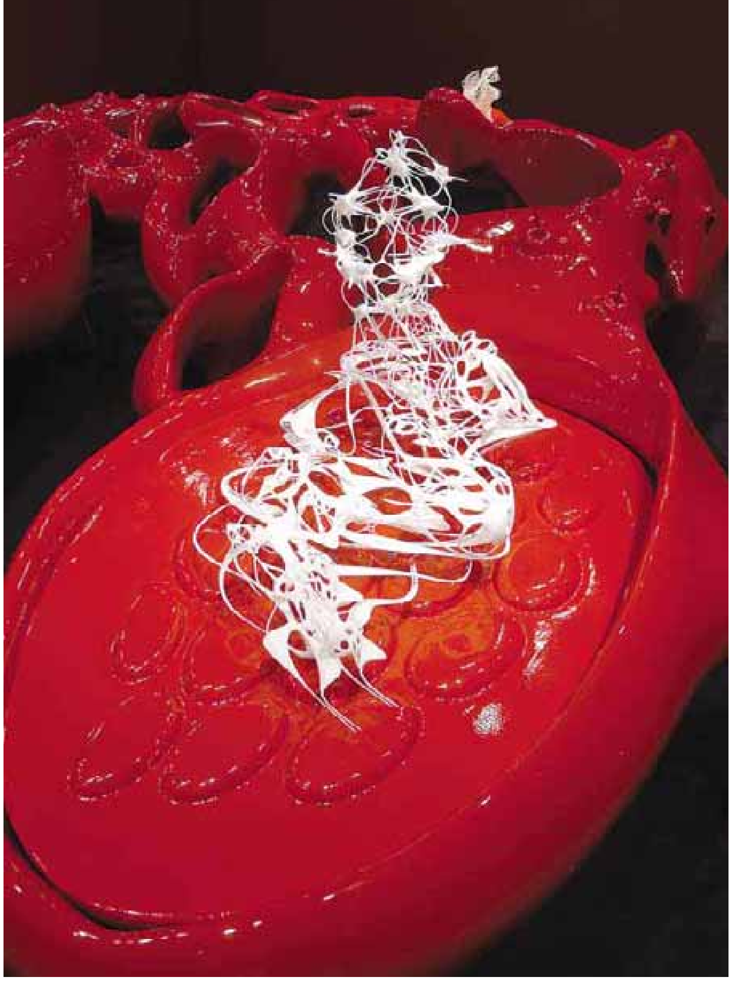
Christopher Hawthorne is the architecture critic of the Los Angeles Times. *He was formerly the architecture critic for* Slate.

PHOTOGRAPHY: © ERDMAN PHOTOGRAPHY

track and respond to the work of their peers around the world, how deep a connection these young architects are making with Los Angeles—or even hope to make. Indeed, the loose, joyful, and inherently optimistic spirit of Southern California, which seemed to infuse every one of the Eameses' designs, from the short film *Blacktop* to their own house and studio in Pacific Palisades, is often lacking, it seems to me, in the work of the youngest L.A. architects.

In many ways, this group couldn't be more different from the architects who now rule the L.A. scene—Frank Gehry, FAIA, Thom Mayne, FAIA, Eric Owen Moss, and others. Those guys were combative rather than collaborative when they were younger, often flatly rejecting the notion that they learned from one another. "The first time I heard of Frank Gehry, I was 38 years old," Mayne once said. Just as important, that group spent their first decades as practicing architects working in relative obscurity. They had time to explore the city's neighborhoods and put down roots, personally and professionally—and their work, which could have come from nowhere else, reflected that. They were able to experiment, and falter, as they tried to find their voices.

Young architects these days don't have that luxury. They are often tagged as potential stars before they turn 30. Their early work, predictably uneven and overstuffed with ideas, is immediately dissected and analyzed by critics and bloggers. (The Internet has taken the idly mean-spirited cocktail-party chatter of 30 years ago and amplified it into quasi-public discourse.) Diaz Alonso's pavilion for PS1 in New York last summer got nearly as much attention among


At SFMOMA, Hernan Diaz Alonso exhibits his biomorphic architecture.

Featuring:
HAMPSTEAD
LIGHTING & ACCESSORIES

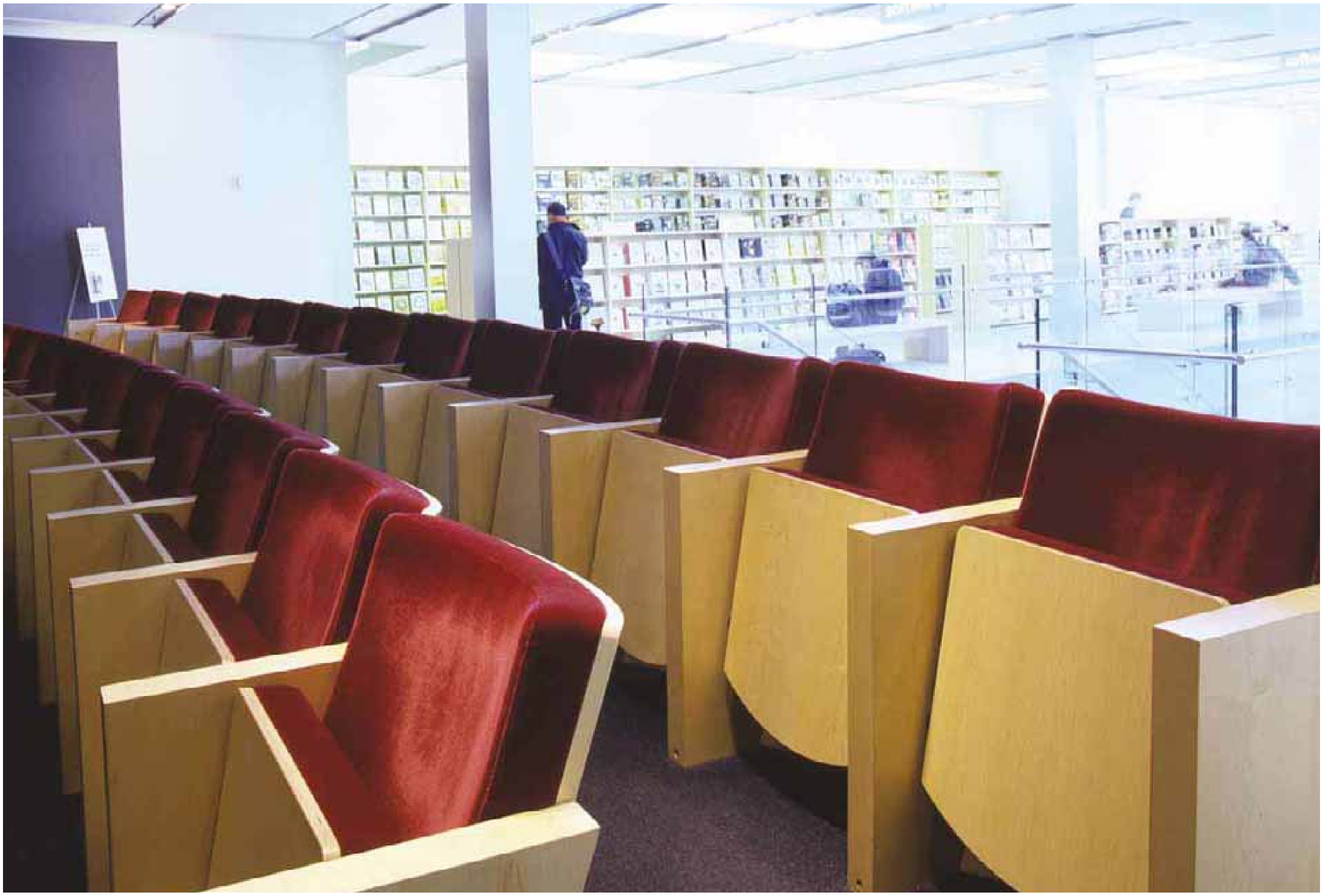
Lighting Universe PRO

Special Trade Pricing
Project Management Tools
Free Shipping
Five Year Warranty
Certified Lighting Specialists
LightingUniverse.com • 1-888-404-2744

ATG ALLIEDTRADEGROUP Family of Stores

FixtureUniverse.com | LightingUniverse.com | FloorsandSurfaces.com | KnobsandHardware.com | DecorUniverse.com
©Allied Trade Group, Inc.

CIRCLE 40 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Apple Store Soho, New York - Project **BCJ Architects**
Model **West Coast** - Design **Richard Meier & Partners**

Poltrona Frau Contract can provide standard and custom variations
for auditoriums, theatres, airports, museums, restaurants, hotels and offices

145 Wooster St. New York, NY ph. 212 777 7592 fax 212 777 8481 www.frauusa.com frauusa@frauusa.com

Poltrona Frau
Fondata nel 1912

CIRCLE 41 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

young architects here as Mayne's Caltrans building—much of it in the form of rather bitter criticism from local designers who'd seen the pavilion only on the Web.

In part, this is simply the by-product of an age where images of design work can be transmitted as easily across the globe as across the street, and where the celebrity culture that has made stars of Zaha, Frank, and Rem is infecting the younger part of the profession, too. (Graft, a firm of German-born architects who spend most of the year in Los Angeles, will probably be better known from here on out for taking on Brad Pitt as a client—and a sometime collaborator—than for any buildings they wind up producing.) Critics, editors, and curators alike are guilty of mining the young generation a little too aggressively, expecting young architects to perform with the same precocious dazzle we associate with young novelists or even young athletes.

Still, many of the emerging firms in L.A. don't mind that level of intense attention. Some court it; others rather blithely *expect* it. This is the generation, these architects will enthusiastically tell you, that is poised to turn the old, exploitative model of practice on its head, using technological savvy to support itself and proving it can do without time spent polishing the boots of more established architects.

In many ways, contemporary Los Angeles is the perfect place to test that experimental view of what architectural practice might become. If Gehry, Mayne, and their peers had more chances to build at a young age simply because there was more room and cheap land in Los Angeles back then, the rising generation has inherited a denser and more proudly multicultural place that is also as socially fractured as ever. That city is crying out for the sort of dynamic, creative infill that young architects with their skills would seem perfectly suited to provide.

A city comfortable with risk

On top of that, Los Angeles is a city that embraces and even relies upon precocious talent. "There is a pretty big group of clients here willing to take a significant risk and work with younger firms," Michael Maltzan says. "I think that has to do to a large extent with the culture of Hollywood. You can be a first-time director and win an Academy Award. There's an openness toward giving opportunities to someone who's enthusiastic and ambitious."

For whatever reason, the match between city and generation has yet to bear much fruit. The easy explanation is that it will only be a matter of time before these firms begin producing architecture that will actually change how life is lived in L.A. But perhaps there's more to it than that. Perhaps it's a matter of commitment—burrowing, head-down, long-term commitment—to place. Many of the young firms here have one foot in the local architecture scene and the other in a global discourse. It's therefore no surprise that their work hovers in a kind of digital no-man's-land.

And maybe these architects have missed something valuable by skipping substantial apprenticeships with bigger firms. After all, there are lessons to be learned from an older architect that have little to do with the particulars of design. Among the most important is a kind of realpolitik approach to practice that suggests how to preserve some sense of independence, artistry, and growth while also winning commissions and seeing projects through construction. Even if you grind your teeth through a job like that, counting the days until you can escape and begin working on your own, you still come out understanding something vitally useful about how cities are made—and how they might be made better. ■

First Impressions Last.

Products selected for restroom design do make a difference. Customers notice. In fact, 70% of facility managers surveyed said the restrooms were the most visited area of their building. From Bradley's new light-powered lavatory system with ndite™ technology to partitions, accessories and plastic lockers, Bradley provides the pieces to create contemporary, long lasting restroom designs. Count on Bradley products to make a great first impression–in your restroom *and* on your customers.

1-800-BRADLEY www.bradleycorp.com

Bradley BRADLEY®

PLUMBING FIXTURES WASHROOM ACCESSORIES LENOX™ LOCKERS MILLS™ PARTITIONS

CIRCLE 42 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

strata
design: ron rezek

the new
REZEK™
distributed by Artemide USA

for a copy of the new 2006/7 catalog and for the Artemide showroom near you, visit www.artemide.us

Strata • design Ron Rezek • wall luminaire • ribbed, sanded glass and die-cast aluminum • fluorescent or incandescent • 12”h x 12.5”w x 4”d • INC 2x75W, FLU 2x13W

CIRCLE 43 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

CARBON FIBER TECHNOLOGY FOR LIGHT WEIGHT

Shaves ounces off a bicycle.

And tons off your next building.

By making bicycle frames lighter, carbon fiber has helped racers achieve unprecedented speed. The same technology can reduce the weight of precast concrete, yielding environmental benefits ranging from faster erection speed and reduced job site disruption to energy savings and increased use of recycled materials. CarbonCast precast insulated wall panels, architectural cladding panels and double tees use ultra-strong C-GRID™ carbon fiber grid for secondary reinforcing and C-GRID trusses for shear transfer. C-GRID is non-corrosive, so it requires less concrete cover, enabling thinner and lighter sections—up to 66% lighter architectural panels and 12% lighter double tees. Components can be made larger and erected more efficiently, with lighter and less costly foundations, and with reduced seismic loads requiring fewer connections. Additionally, thermally efficient CarbonCast walls even help score points towards LEED certification. Losing weight has never looked better. For more information call 866-GO-ALTUS or visit www.altusprecast.com.

carboncast™

altusgroup™

C-GRID™ REINFORCED
C-GRID is a trademark of TechFab, LLC

Oldcastle Precast, Building Systems Division • High Concrete Group™ • Metromont Corporation • TechFab, LLC
Gate Precast Company • Heldenfels Enterprises, Inc. • Blakeslee Prestress, Inc. • Shockey Precast Group

CIRCLE 44 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Morphosis and L.A. appear in Paris, as Spain takes a bow in New York

Exhibitions

Morphosis. *Curated by Frédéric Migayrou;* **Los Angeles 1955–1985***,* **Birth of an Artistic Capital***. Curated by Catherine Grenier. Both exhibitions at Le Centre Pompidou, Paris, March 8–July 17, 2006.*

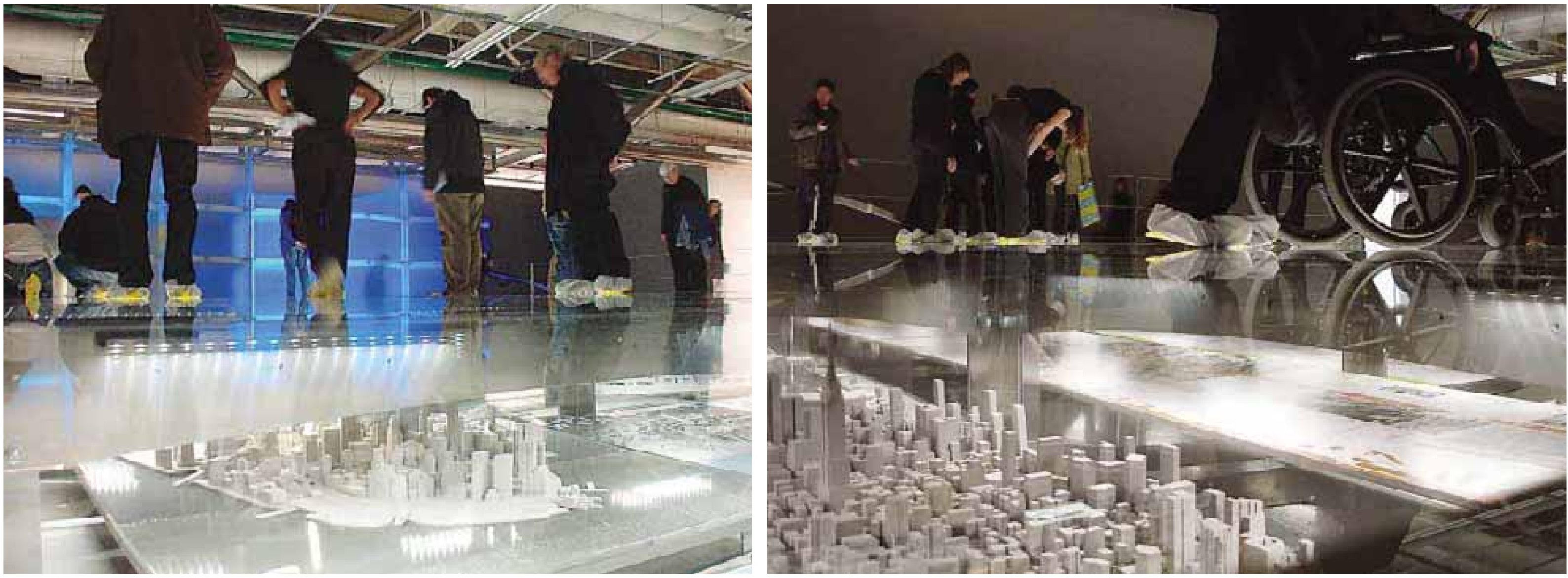
To experience *Morphosis: Continuities of the Incomplete*, an exhibition at the Centre Pompidou, in Paris, you'll need to slip on a pair of hospital booties and, in a dimly lit interior, ascend a gradually inclining, 2,640-square-foot glass-and-aluminum display platform. This giant vitrine, as well as the models and photographs beneath its glassy slope, are the work of the Los Angeles-based architecture firm Morphosis.

Visitors look down through the transparent platform onto representations of 24 Morphosis projects, as well as video screens featuring interviews with the practice's principal, Thom Mayne, FAIA, winner of the 2005 Pritzker Prize. The structure's aluminum frame forms a three-dimensional grid of rectangular boxes, intersected by a trio of diagonal metal strips. The overall effect is simultaneously that of a map, a movie theater, and a giant pinball machine. You cannot help wanting to get closer or, as the show's curator Frédéric Migayrou puts it, to "traverse" the glass. As in English, the French verb *traverser* can mean to go through or across, but also to infringe upon. The spectator is both curious and hesitant. After all, who wants the floor to break away underfoot?

At the top of the gentle incline, which rises almost 4 feet, a gridded screen shows dancers bouncing off of inflatable columns and, in other ways, literally confronting space. The ballet *Silent Collisions*, choreographed by Frédéric Flamand and performed by the Ballet Nationale de Marseille, includes sets that Morphosis originally created for the piece's staging at the 2003 Venice Biennale. The installation invites your eye to skip from the dancers to photos of Southern California's Diamond Ranch High School to models of the Cahill Center for Astrophysics at Caltech while hearing Mayne speak of striving to "enhance connectivity."

The idea is to show projects as they relate to each other and, in the connections, reveal the genesis of Morphosis's architecture. At this level, the exhibition works well: With the profusion of visual stimuli, your gaze travels constantly, allowing you to pick up the common threads. The grid may or may not evoke an "oversized computer chip," as the unsigned exhibition pamphlet suggests, but the installation does have a precious-objects-under-glass quality, leaving visitors divided as to whether to treat the brightly lit platform as a catwalk, perfect for photographing friends, or kneel down reverently for a closer look at the beautiful models below.

Under your feet, Mayne on video may be questioning the whole notion of trying to make Los Angeles anything other than what it is. "Why should L.A. have a soul?" he asks. For him, this sprawling, centerless city with its multiple personalities is an "experiment … a work in progress." The architect seems to embrace the idea that here, as he puts it, "people are no longer connected by geography" and "no audience [exists] for public space." The need to find a physical center and, conceptually, a formal consensus on the character of a



At the *Morphosis* show, visitors wear hospital booties and ascend a glassy slope, through which a display of models, drawings, and video clips appears.

PHOTOGRAPHY: © NOVELLA D'AMICO (LEFT); CHRIS WARREN (RIGHT)

municipality is very European. There, cities mark focal points with cathedral spires and town halls, as well as plazas and avenues, where the public automatically gathers in times of triumph or upheaval. From the Pompidou's uppermost floor, where the *Morphosis* and concurrent *Los Angeles* exhibitions appear, the juxtaposition of Southern California with panoramic views out the windows over Paris's rooftops is telling. It isn't, according to Mayne, about formal definitions. Sound bytes from the three different interviews with him remind us that architecture "can only be about our social structures."

The *Los Angeles* show includes this 1961 photograph, *Double Standard*, by Dennis Hopper.

This position seems very convincing on the way up the *Morphosis* slope. But along the descent, the perspective changes. The yellow letters spelling out *Morphosis* on the booties (coveted objects, which often go missing) grip the glass, but you get a strange, unbalanced feeling as you see the world of Morphosis upside down. Perhaps this is the point: to force us to experience the space from another angle, to prevent us from feeling indifferent.

Meanwhile, one gallery over, with the exhibition *Los Angeles 1955–1985, Birth of an Artistic Capital*, indifference hardly seems an option. The idea of L.A., the California dream, and the Beat Generation—all identified with freedom—tends to captivate Europeans. Catherine Grenier, who curated the show, admits the difficulty Europeans (used to what Thom Mayne calls "the village idea") have in grasping L.A. in all its sprawling glory. Yet it is precisely this "excessive and monstrous" place, she writes, that inspired many artists working there between 1955 and 1985. As the exhibition suggests, these artists shared a fascination with the everyday, the artificial, and emerging technologies, expressing them with any and all means at their disposal—from shopping carts to ketchup, artificial light, and video cameras. Years later, in a museum far from the Pacific Coast, the energy is still palpable in this presentation of more than 300 works—ranging from painting and sculpture to experimental film—by more than 80 artists.

Grenier makes a chronological study of the succeeding movements that turned Los Angeles from artistic backwater to a city of influence on the international art scene and home to such artists as Mike Kelley, Bill Viola, and British-born David Hockney.

THE JUXTAPOSITION OF PANORAMIC PARISIAN ROOFTOP VIEWS WITH THIS GLIMPSE OF LOS ANGELES IS TELLING.

Though spatially far more conventional than the *Morphosis* show, this exhibition offers an uncensored view presented in neutral, white-walled rooms. Each gallery centers on a different movement in the timeline, which includes Conceptual, Pop, and Performance Art. Much of the work asks you to look and listen—engaging viewers, though in different ways from the *Morphosis* show. As you ease into the role of voyeur, you get to share in an avant-garde happening, even one that happened long ago, feeling just a little more liberated. This is one reason the exhibition works. And with Hollywood playing a leading role in L.A. culture, the Pompidou is, in conjunction with the show, screening films about the city, including Roman Polanski's *Chinatown* and David Lynch's *Mulholland Drive*.

Stopping the chronology at 1985 marks not the end of a movement, but of the period that launched L.A. as an art capital. At that time, architecture aficionados were making their pilgrimage to Beverly Hills to see the recently opened Kate Mantilini restaurant, designed by the "hot" and relatively young firm Morphosis, which, like the city's artists, was exploring assemblage and nonconformity. Twenty years later, the Centre Pompidou presents a more mature evolution of Morphosis's architecture. The work is larger, and more complex, convincing, and socially engaging. Yet like L.A., Morphosis has not lost its edge or its almost cinematic talent for, as the firm's Web site puts it, "adding to the cacophony of modern life."

From the Centre Pompidou's voyeuristic escalators, descending from the exhibitions, Paris looks very calm and homogenous—still keeping up appearances, whereas L.A. lets it all hang out. *Claire Downey*

On-Site: New Architecture in Spain*. Curated by Terence Riley. At the Museum of Modern Art, New York City, February 12–May 1, 2006; Pabellón Villanueva, Real Jardín Botánico, Madrid, September 2006–January 2007; dates to be announced.*

How do you say "hotbed" *en Español*? The exhibition *On-Site: New Architecture in Spain*, at the Museum of Modern Art (MoMA) in New York, argues there may be no place on the planet more hospitable to cutting-edge design these days than Spain. The show spotlights 53 recent projects—18 completed and the rest either under construction or soon to be—from modest housing to flashy museums to vast airports. And like Spain itself, the design community represented here is a democracy, but with kings: The architectural models of up-and-coming Spaniards share the pedestals with the work of such international stars as Rem Koolhaas, Zaha Hadid, and Herzog & de Meuron. From Richard Rogers's Barajas Airport (done with Estudio Lamela), in Madrid, with its sumptuously wavy, wood-slat ceilings [RECORD, October 2005, page 150], to Jean Nouvel's gherkin skyscraper in Barcelona [RECORD, January 2006, page 88] to Juan Domingo Santos's urbane concrete-and-glass house, nestled in a cherry orchard near Granada, to Sancho-Madridejos's Valleaceron Chapel [RECORD, April 2001, page 73], an edgy twist on Ronchamp, these projects vary enormously in scale and take almost any form you can imagine.

The show's installation is as

PHOTOGRAPHY: COURTESY LOS ANGELES COUNTY MUSEUM OF ART

YOUR KICKS ON ROUTE 66
ARIZONA
US
66

Bomanite®
Your Single Source For Innovative Architectural Concrete Solutions

IMPRINT WAS ONLY THE BEGINNING...

REALIZE THE POSSIBILITIES.
BOMANITE SYSTEMS
IMPRINT • TOPPINGS • CUSTOM POLISHING • PRECAST ELEMENTS • GRASSCRETE
www.bomanite.com 559.673.2411
Bomanite Corp. © 2006
CIRCLE 45 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

vibrant as many of the projects. Huge color photomurals of the completed buildings (Roland Halbe is the photographer) paper some of the gallery walls and provide a dramatic counterpoint to the intricacy of the models on display. First to greet you is an enormous eye-popping image of Santa Caterina Market in Barcelona [RECORD, February 2006, page 98], an old Neoclassical structure rehabbed by the late Enric Miralles and his partner Benedetta Tagliabue with a fabulous undulating roof of multicolored tiles. An eclectic array of projects unfolds through the exhibition: a museum in Cantabria by Mansilla + Tuñón, conceived as a cluster of mountainlike forms; towers that tilt or cantilever; a canopy of enormous mushroom shapes by MAP Aquitectos to shelter Roman ruins; a house of 11 pavilions burrowed into a hillside by J. Mayer H. But as exciting or beautiful as many of these projects appear (though a few just leave you scratching your head at their inclusion), the exhibition is frustratingly skimpy on information and interpretation. The wall texts accompanying each project give you little sense of context and provide almost nothing on the architects themselves—their backgrounds, their influences, even their ages.

And answers to the central question the show raises—why Spain and why now?—remain a little murky. A brief introductory wall text traces the momentum for architectural experimentation back to 1986, when Spain joined the European Union (and the catalog contains a fuller critical history of the then-impoverished country "shaking off the dust" of the Franco regime and getting an infusion of nearly $110 billion from the E.U. over two decades to build infrastructure). The Seville World's Fair and Barcelona Olympics, both in 1992, helped fuel a desire for innovative building. And of course, the Bilbao Effect had as much impact in Spain as anywhere, sparking the design of even more destination architecture.

Ultimately, the exhibition—the last Terence Riley curated before leaving MoMA to become the director of the Miami Art Museum—seems merely to say that patronage in Spain is superenlightened: Just look at all this cool stuff. The show furthers the modern idea that a global architectural language trumps local culture—with no real acknowledgement of Spain's strong regional design traditions. Take Miralles and Tagliabue, represented here not only by the Santa Caterina Market, but also by their stunning Gas Natural Headquarters, a multilevel, mirrored-glass building that abuts a railway and cantilevers over Barcelona's old waterfront. The show gives no hint of how Miralles emerged, along with a tight group of young Catalan architects, from the gloom of the Franco years and forged a design sensibility influenced not only by international Modernism, but also by his own sophisticated surroundings and community. Nor do we learn whether any of the next generation of Spanish architects shown here are, in a real sense, his heirs.

Yet the best projects in *On-Site* do reflect their local context, whether designed by a Spanish architect or a foreign one. Look at Rafael Moneo's buttery stone addition to the Murcia Town Hall or David Chipperfield's stark Cor-Ten-steel passageway through an ancient stone wall in Teruel. Or an amazing piece of urban infrastructure by the firm of Martinez Lapena-Torres: a dramatic zigzagging outdoor escalator, carved into a walled hillside in the old city of Toledo. In these places, where 21st-century design meets the culture of Spain, something uniquely beautiful results.
Cathleen McGuigan

The installation features intricate models, in counterpoint to huge photomurals of completed buildings, shot by Roland Halbe (this page).

PHOTOGRAPHY: © ROLAND HALBE

CERTIFIED
ARCHITECTURAL WOODWORK INSTITUTE
QUALITY WOODWORK
As your project grows near,
be certain your expectations aren't out of reach.
CERTAINTY

When a design project becomes larger than life, you want to be sure you don't lose ground. That's why **savvy designers specify AWI Quality Certification** on custom architectural woodwork projects. AWI's internationally-recognized Quality Certification Program helps design professionals **verify the skills of woodwork providers, ensuring compliance** with the AWI Quality Standards during fabrication, finishing and installation when inspected.

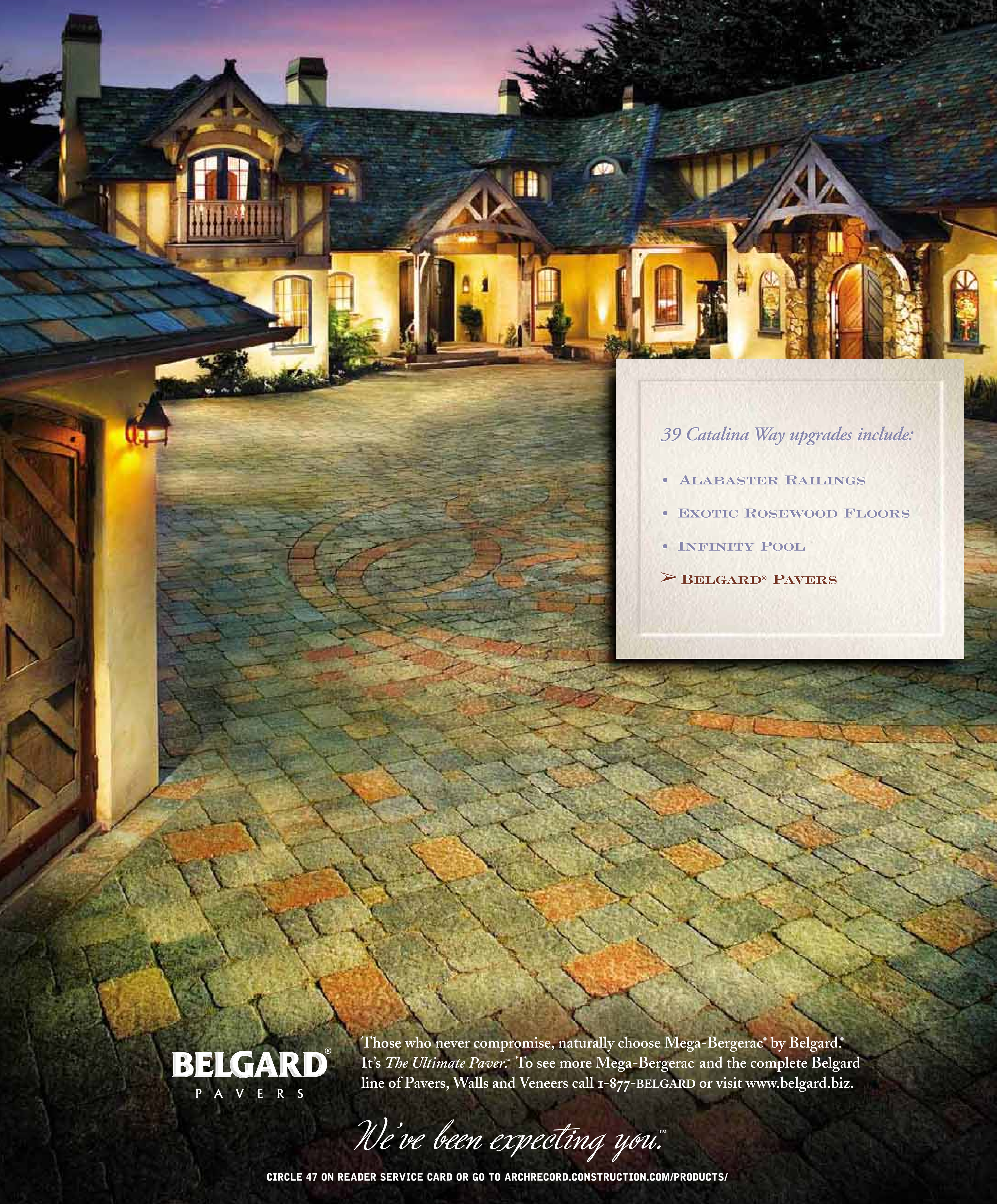
Call **800-449-8811** or visit **awinet.org** to register your next architectural woodwork project.

And get an extra measure of assurance before you get clipped.

AWI ARCHITECTURAL WOODWORK INSTITUTE

1952 Isaac Newton Square West, Reston, VA 20190 | telephone 703 733 0600 | fax 703 733 0584 | www.awinet.org

CIRCLE 46 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



39 Catalina Way upgrades include:

- ALABASTER RAILINGS
- EXOTIC ROSEWOOD FLOORS
- INFINITY POOL

➢ BELGARD® PAVERS

BELGARD®
PAVERS

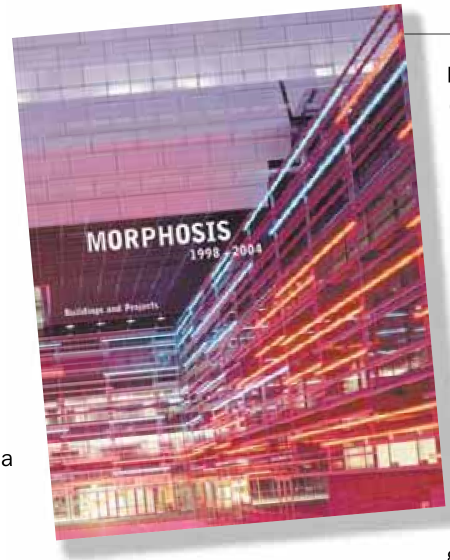
Those who never compromise, naturally choose Mega-Bergerac® by Belgard®. It's *The Ultimate Paver.*™ To see more Mega-Bergerac and the complete Belgard line of Pavers, Walls and Veneers call 1-877-BELGARD or visit www.belgard.biz.

We've been expecting you.™

CIRCLE 47 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

L.A. on the page: From star architects to sprawl

Books



Morphosis: Volume IV, *by Thom Mayne. New York: Rizzoli, 2006, 384 pages, $75.*

Last year, when Thom Mayne became the first American to win the Pritzker Architecture Prize in 14 years, the press described a sort of Mad Max of architecture. Mayne was characterized as "the bad boy of Los Angeles architecture," a designer who approaches architecture as a contact sport and creates schemes full of violent collisions, conflicts, and jagged shapes.

This fourth volume in Rizzoli's series on Morphosis, covering the years 1998–2004, offers a more complete, nuanced picture of the architect and his firm. Mayne's project descriptions are engaging; nearly each of the 10 essays about him adds a valuable new insight or two; and the book's illustrations are stunning.

Mayne is a rare architect in at least two ways. Most acclaimed American architects specialize in prestigious cultural commissions (museums, university buildings, prominent institutions) and shun government buildings, schools, and housing as too overdetermined by code restrictions. Such workmanlike buildings form the bulk of Mayne's recent work, including the Caltrans (California Transportation) headquarters and the Diamond Ranch School, in Los Angeles, and housing in Toronto and Shanghai.

Second, Mayne abides by no rules or doctrine. His approach is improvisational and open to every influence. His strength, writes Peter Cook, cofounder of Archigram in the 1960s, has always been his "quizzical attitude … questioning, questioning, and scratching forward, always beyond the obvious." With time and the increased scale of Mayne's projects, his work has gained a sense of restraint, even "reassurance," Cook believes.

Mayne writes that his strategies, instincts, and process remain "much the same" as 30 years ago. "But we have long sought to bring more to bear on a problem, not less." His firm has become a leader in the design of sustainable architecture, in part by ramping up passive strategies he used in small buildings. Caltrans and the San Francisco Federal Building are two examples, and in both, Michael Sorkin writes, "the interdependence of small and large elements … brings the buildings alive, a genuinely organic strategy." Sorkin describes Morphosis's architecture as a "weave of form and behavior," including urban behavior. Jeffrey Kipnis adds that the Recreation Center at the University of Cincinnati "steamrolls over nicety to install the uncertainties, the erotics, the distractions, the fears, even the banalities of the city."

Today, innovative ideas have to do with making buildings not simpler but more complex, adds Lebbeus Woods, and Morphosis is "at the forefront of exploring complexity as both an architectural strategy and a social reality." Morphosis seems tailor-made for this era of rapid change and growing complexity. The firm's name, of course, means transformation.

But let's not entirely dismiss Mayne's bad-boy image or forget that since the earliest days, the avant-garde has been linked to badness. In her essay, Sylvia Lavin likens Mayne to the 1940s actress May(ne) West, famously remembered for the line, "When I'm good I'm very good, but when I'm bad I'm better." As this book shows, Mayne is getting better all the time.

Andrea Oppenheimer Dean

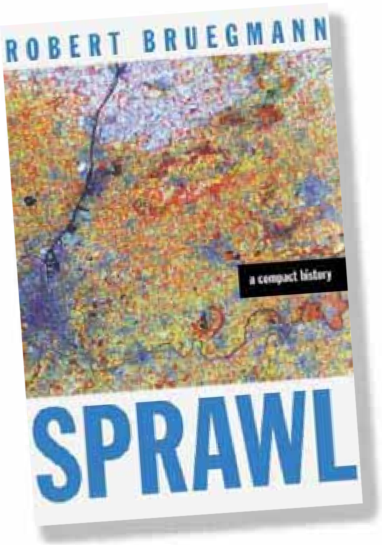
MICHAEL MALTZAN ALTERNATE GROUND

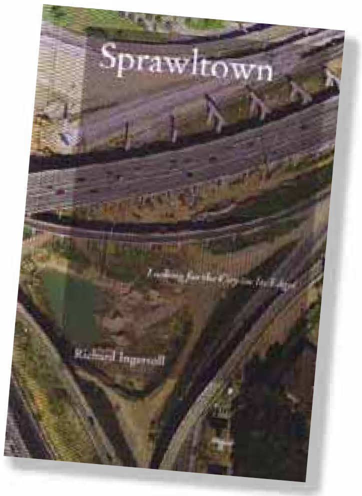
Michael Maltzan: Alternate Ground, *by Raymund Ryan, Ai Weiwei, Mirko Zardini. New York: Pittsburgh: Carnegie Museum of Art, 2005, 220 pages, $20.*

Michael Maltzan is that rare phenomenon, an architect who achieves renown and plum international commissions before the age of 50. Detractors attribute his success to social climbing among the L.A. glitterati and a lack of design audacity. Fans attribute his rapid rise to subtle design strategies that graft new and old, are sensitive to topography and perception, and emphasize daylight and continuous circulation.

A native of Long Island, New York, Maltzan graduated from the Rhode Island School of Design and from Harvard, where the Portuguese architect Alvaro Siza and the Argentinean team of Rodolfo Machado and Jorge Silvetti became lasting influences. An eight-year stint at Frank Gehry's firm completed Maltzan's training.

After opening his own firm in 1995, Maltzan began specializing in architecture for art. Designing residences for clients with art collections opened doors. Maltzan's design for Alan Hergott's house in Beverly Hills was included in the Museum of Modern Art's *The Un-Private House* of 1999. His breakthrough project of 2002, MoMA QNS, a temporary space for the Museum of Modern Art, combined bold graphics on the exterior and a sculptural entry ramp inside. A number of other museums followed, including the Sonoma





County Museum and the Fresno Metropolitan Museum, which integrates new construction with a 1908 Post Office building.

Maltzan buildings "become points of repose and equilibrium amid the unstable balance" of chaotic cities, writes Mirko Zarkini in an essay for this book, which accompanied a 2005 show at Pittsburgh's Heinz Architectural Center. The book's 16 projects demonstrate Maltzan's delicate layering of often fragmentary forms to create nearly cinematic sequences of images. Matte illustrations, often showing only building fragments, suit Maltzan's design approach. As with his architecture, the book is more than the sum of its parts. *A.O.D.*

Sprawl: A Compact History, *by Robert Bruegmann. Chicago: University of Chicago Press, 2005, 264 pages, $28.*

To generations of critics, from Lewis Mumford to Andres Duany, sprawl is a cancer. To Robert Bruegmann, such emotionally charged metaphors distort a complex and unpredictable force. In this meticulously crafted, intellectually balanced book, Bruegmann takes on the values, rhetoric, and evidence underlying antisprawl reforms.

Combining scholarship with his own travels, Bruegmann examines three 20th-century antisprawl campaigns, the first originating in Britain in the 1920s, the second around 1958 with William H. Whyte's *The Exploding Metropolis*, and the third peaking in the 1990s.

The results, he cautions, have been mixed. Portland, Oregon's highly touted light-rail system has absorbed less than 3 percent of regional trips, and no sizable increase is projected. In Hamburg, Germany, as in Portland, restrictions on developing open space have escalated housing prices. Labor laws, designed to regulate store sizes and ward off discounters, have resulted in higher prices.

Bruegmann believes that immutable forces make sprawl inevitable. He traces sprawl's development from China's Ming dynasty (1368–1644) to the present. "Choice, privacy, and mobility," he writes, perpetuate sprawl, low housing densities, and automobile reliance.

Sprawl is a remarkably persuasive effort that deconstructs the conventional wisdom of antisprawl reformers like no other book since Joel Garreau's *Edge Cities* of 1993. It deserves to be read by lovers and haters of the spread city. *Martin Zimmerman*

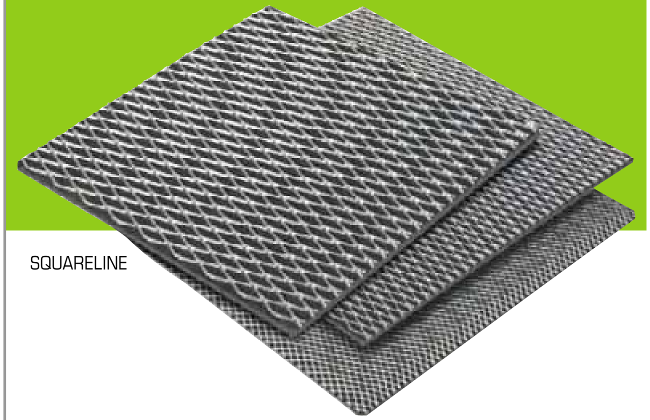
Sprawltown: Looking for the City on Its Edges, *by Richard Ingersoll. New York: Princeton Architectural Press, 2006, 176 pages, $20.*

illbruck acoustic

Ceiling Tiles That Fit Your Vision.

Your clients count on your vision, your ability to create the sleek lobby, office, store or stadium – right down to the last ceiling tile. That's why illbruck is working to help you think ahead.

With SQUARELINE® Metal Ceiling Tiles, you get a modern feel at a sensible price. Like all illbruck products, these tiles are thoughtfully designed and easy to install. Available in three patterns, these galvanized, powder-coated tiles are pre-bonded to our innovative willtec® FM acoustical backer, giving you better acoustic performance than traditional metal ceiling tiles.


SQUARELINE

For more information about our attractive acoustical ceiling and wall solutions, contact us or visit our web site. We'll help make your vision real.

1-800-662-0032
www.illbruck-acoustic.com/metal

© 2006 illbruck acoustic, inc. All rights reserved.

CIRCLE 48 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Second is First.

Comfort Ti-AC 40™ on Solarshield® Tints from AFG Glass

Exterior Lite
Interior Lite
2nd Surface
3rd Surface

See Us at the AIA National
Convention and Design
Exposition—Booth 2161

- By glazing the low-e coating on the second surface of a commercial insulating unit—instead of the third surface—AFG is able to put the coating closer to the sun, resulting in enhanced solar protection and improved year-round energy efficiency.
- Compared to a third surface low-e coating, AFG's new second-surface Comfort Ti-AC 40 (on a Solarshield Green™ tinted substrate) reduces solar heat gain coefficeint from 0.37 to 0.31—while the shading coefficient improves from 0.43 to 0.35.
- To meet a spectrum of aesthetics and design needs, Comfort Ti-AC 40 is available on Solarshield Green™, Solarshield Dark Green™, Solarshield Bronze™, and Solarshield Gray™ substrates.
- For maximum flexibility and efficiency, AFG's new low-e tinted products are available with post-temperable coatings.

For more information on how you can improve your glass offering with Comfort Ti-AC 40 on Tints, contact your AFG Glass sales representative or call 800.251.0441.

P.O. Box 929 • Kingsport, TN 37662 • 423.229.7200 • www.afgglass.com

AFG® GLASS

Look Beyond®

** May require heat treating.*

CIRCLE 49 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

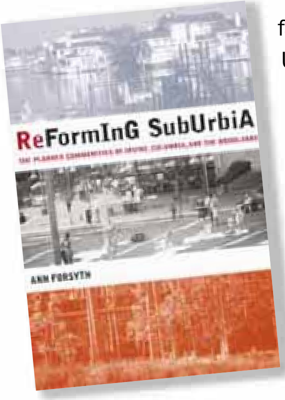
Like Bruegmann, Richard Ingersoll accepts sprawl as inevitable, the result of burgeoning populations and "the invincible models of consumerism." As the conveyor of information, the centered city has been made redundant by electronic communications, Ingersoll writes. He sees sprawl "as a way of life more than a form of urbanism."

Acknowledging that sprawl banishes the idea of belonging to a civic whole, and usually takes ugly forms, Ingersoll the optimist accepts sprawl as a challenge. In time, he believes, it might define a "new type of urban beauty, a new bond of citizenship, and a new sustainability."

Sprawltown, Ingersoll explains, "is a proposal to prepare ourselves for the consequences of the largest urbanization in history." Like preparing for weather, it requires adjustments and fixes. In a series of five essays, the author examines several phenomena that shape current urbanism, including tourism, the single greatest generator of employment and revenue. In a chapter called "Jump-Cut Urbanism," he compares forms that appear scattered and awkward to the cinematic jumpcut. "Driving a car," he writes, "is somewhat like editing a film. What is missing is the sense of narrative, which is the designer's task."

In a chapter on ecology, Ingersoll accepts that environmental apocalypse has already occurred and says, "We should assume the attitude of cancer patients seeking a way of prolonging life in an agreeable form." He then goes on to conclude: "Every act of design should offer new options. And no technical solution should be conceived outside of a social frame." *Colin Fleming and A.O.D.*

Reforming Suburbia: The Planned Communities of Irvine, Columbia, and the Woodlands, *by Ann Forsyth. Berkeley: University of California Press, 2005, 379 pages, $30.*



The emphasis of the "new community movement" of the 1960s and '70s mirrored that of today's New Urbanists, but produced comprehensively planned new towns. Among the largest and most assiduously planned were Irvine, California; Columbia, Maryland; and The Woodlands in the Houston suburbs. Ann Forsyth's study draws on dozens of interviews with the towns' developers, designers, and residents, and on extensive archival research.

At Columbia, developer James Rouse's focus was social equality, and the town's 100,000 residents remain racially, though not economically, mixed. The Woodlands, designed by Ian McHarg as an ecological refuge, has become partially gated. Irvine is the largest and the most aesthetically formal. The author notes that all three towns fulfill most New Urbanist aims at a grand scale.

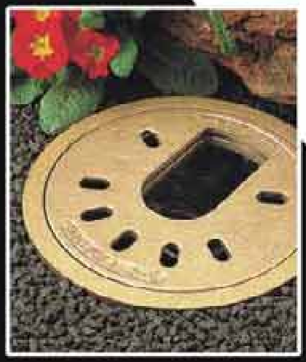
But all three places fall short—as do New Urbanist developments—providing insufficient affordable housing, inadequate energy conservation, and failing to reduce residents' car use, despite offering alternatives. Forsyth concludes, therefore, that New Urbanism's techniques are deficient "on their own to reorganize their metropolitan landscapes to be smart, fairer, or more sustainable." She believes "more dramatic changes are needed," and urges us to look at European, Canadian, and Australasian solutions. *A.O.D.*

Visit us at NeoCon - Merchandise Mart, Space 11-114
Await Modular Lounge | www.brayton.com | 800 627 6770

brayton international®
A Steelcase Company

CIRCLE 50 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

FORM MEETS FUNCTION

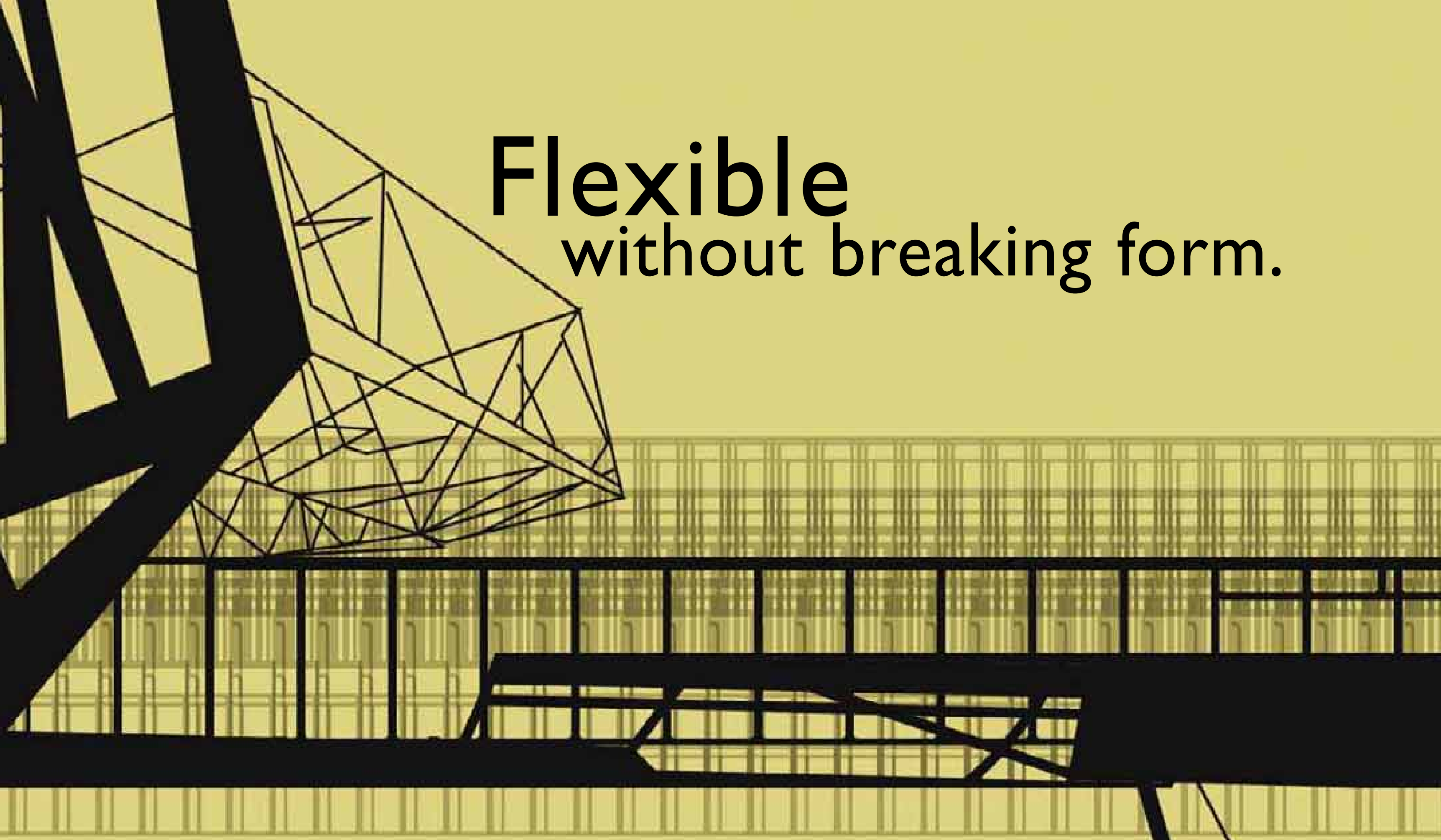


Come see us at LIGHTFAIR • Booth 1618

B-K LIGHTING TEKA ILLUMINATION

www.bklighting.com • 559.438.5800 • www.teka-illumination.com

CIRCLE 51 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Flexible
without breaking form.

It's what you expect from your insurance company — the ability to change with the industry while providing superior products and services. Our broad, coordinating coverages are specifically designed for the nuances of your business and for the changes down the road. We are on top of current risk management issues with our client-accessible web content and informative seminars. If you have a claim or a worry, we're there with an answer — fast and efficient. You'll know us by our first name because you'll receive personal attention from one of our 30 national claims representatives. Add nearly 50 years of experience and you've got an innovative partner with a unique perspective and someone who will know you and your business for years to come.

For more information or for an application, visit www.PlanetAEC.com or call us at 301.961.9800.

Victor O. Schinnerer & Company, Inc.

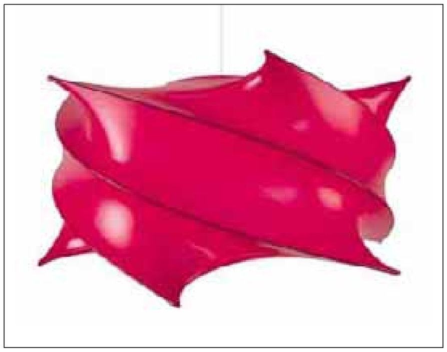
CNA

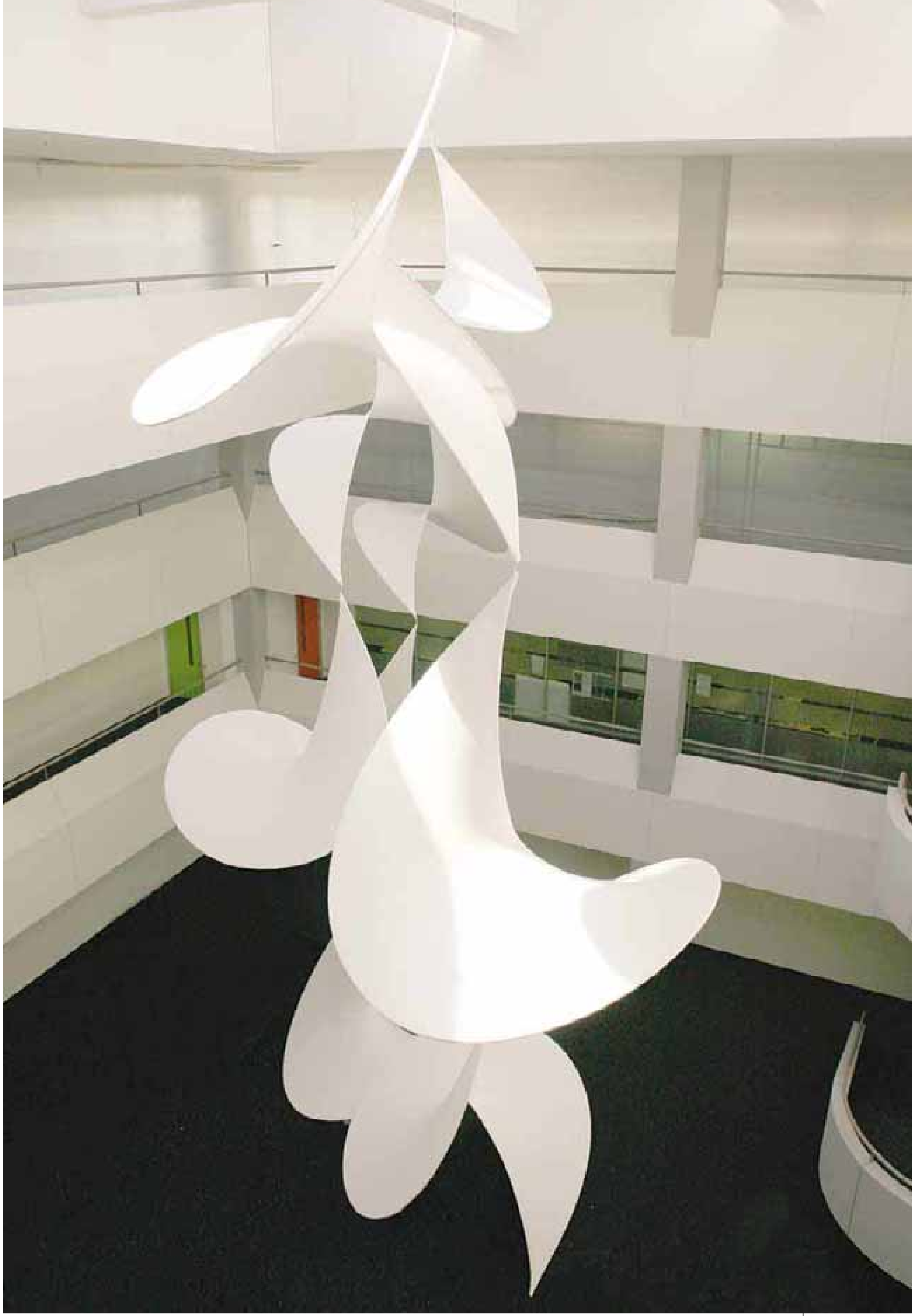
Innovation from Expertise

CNA is a service mark and trade name registered with the US Patent and Trademark Office. The program referenced herein is underwritten by one or more of the CNA companies. This information is for illustrative purposes only and is not a contract. ©2006.

CIRCLE 52 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Product View



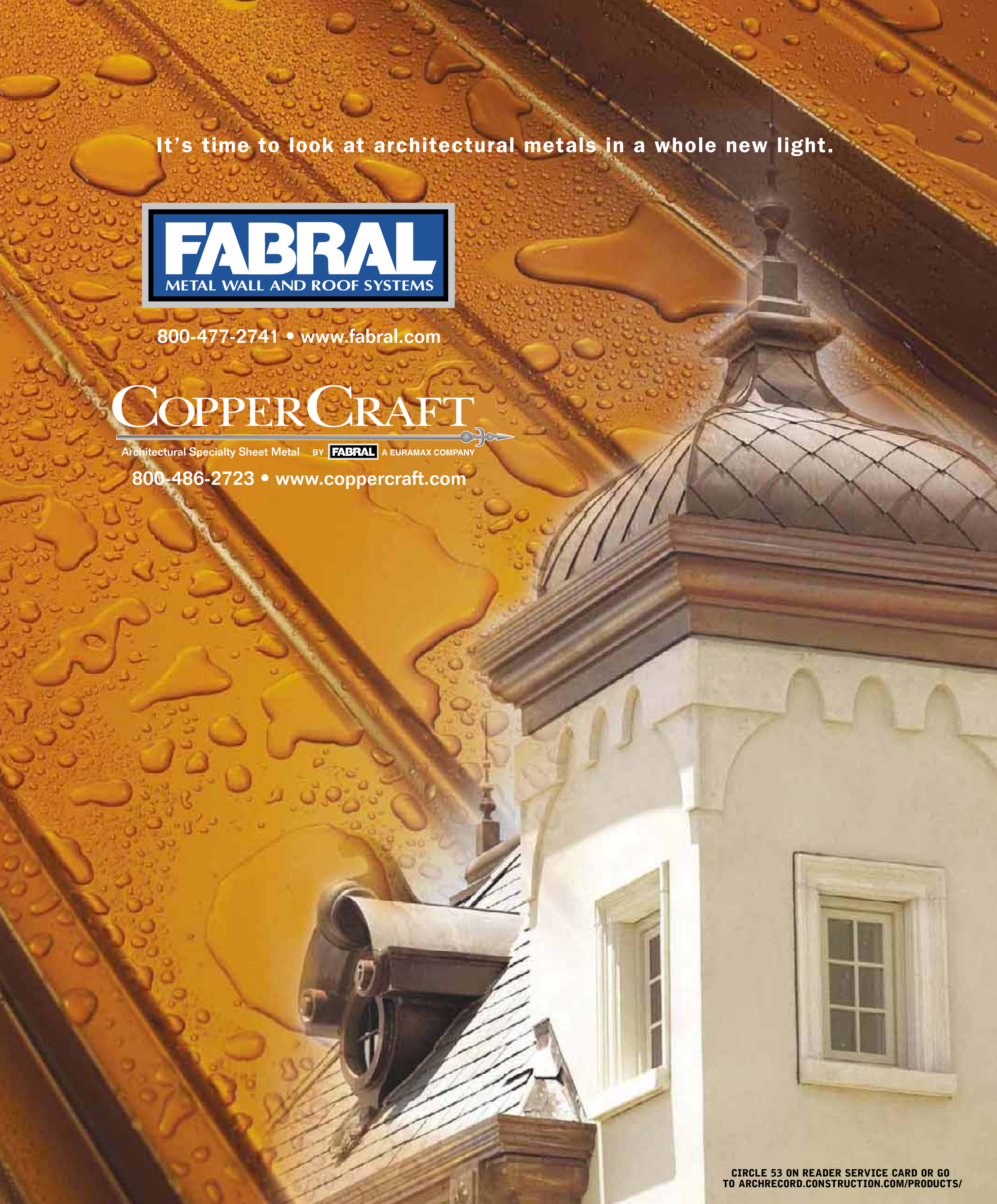


By Rita Catinella Orrell

An L.A. studio creates floating tensile sculptures

Draped from the ceiling like a carefully peeled apple skin, the Nine Wings mobile pendant sculpture features three 30-foot strands of cascading winged shapes constructed of IFR (Inherently Flame-Resistant) poly/lycra fabric on a lightweight fiberglass framework. Ball-bearing swivels allow the winged shapes to rotate independently as air flows through the space. Studio Lilica, a Los Angeles-based design house specializing in custom architectural lighting and fabric sculptures, was commissioned to design the piece by Gary Lee Partners of Chicago for the four-story atrium of 701 E. 22nd Street, a landmark building in Lombard, Illinois. Assembled on-site and installed in one day, Nine Wings won a 2005 International Achievement Award from the Industrial Fabrics Association International. Studio Lilica, Arcadia, Calif. www.studiolilica.com **CIRCLE 200**

Studio Lilica's architectural lighting line includes Cake (top left, in red), Lovelights (center left), and UFO pendants (bottom left). Nine Wings (right) is suspended by stainless-steel aircraft cable and utilizes nautical-grade hardware.



It's time to look at architectural metals in a whole new light.

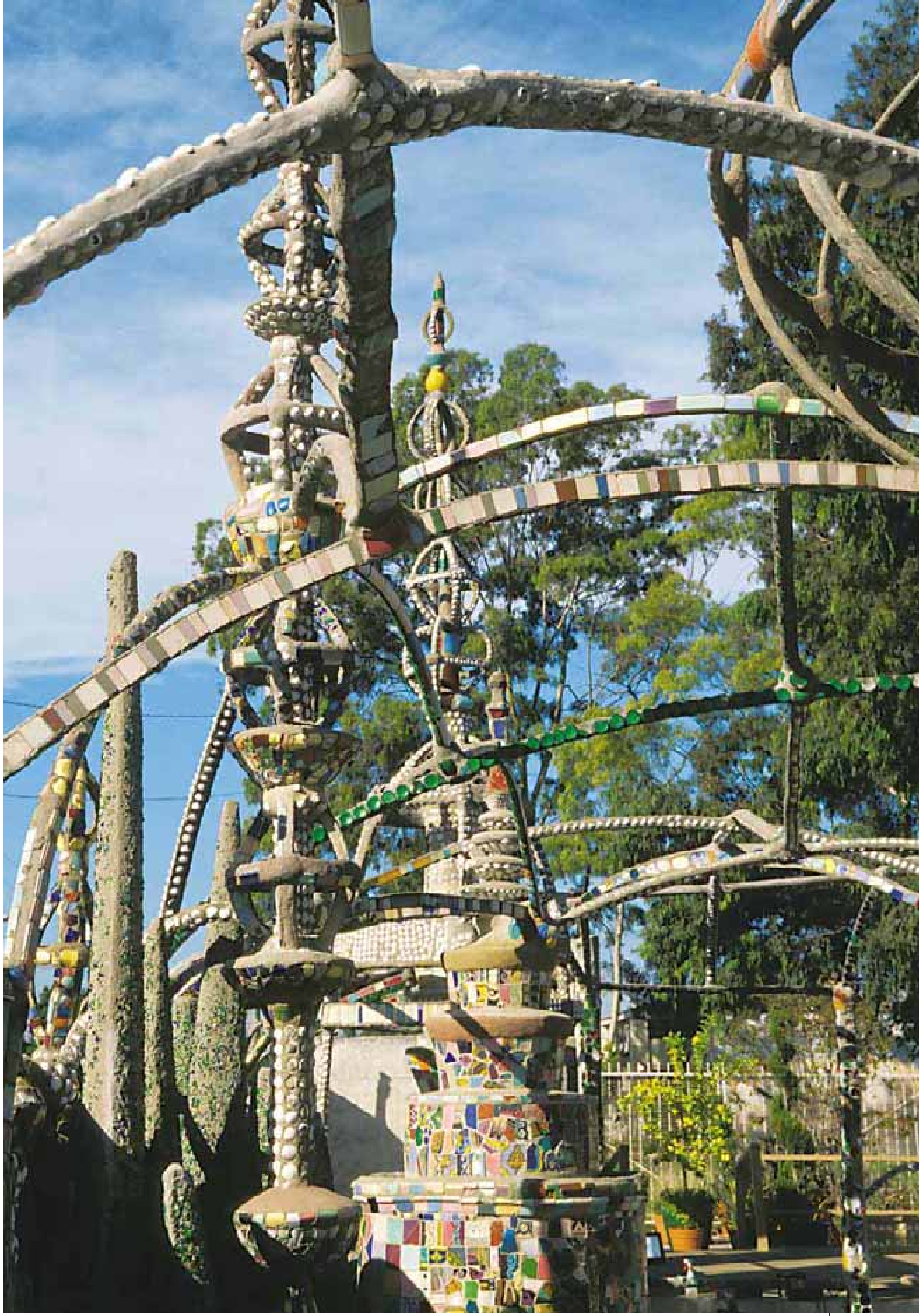
FABRAL
METAL WALL AND ROOF SYSTEMS

800-477-2741 • www.fabral.com

COPPERCRAFT
Architectural Specialty Sheet Metal BY FABRAL A EURAMAX COMPANY
800-486-2723 • www.coppercraft.com

CIRCLE 53 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Snapshot



PHOTOGRAPHY: COURTESY ARCHITECTURAL RESOURCES GROUP/DAVID WESSEL

By Beth Broome

Big and brash, Watts Towers breathe L.A.

At once a fanciful, outsize sculpture and a skillfully engineered architectural construction, the Watts Towers rise majestically above the bleak landscape of South Los Angeles.

The product of an extreme act of dedication and determination, the towers' survival owes much to the same spirit, shared by preservationists, community groups, and curators who have worked over the decades to save what is now a National Historic Landmark.

The towers are the work of an Italian immigrant, Simon Rodia, who spent his young adulthood in this country working as a miner and logger, among other things. Untrained as an architect, engineer, or builder, Rodia single-handedly built the towers between 1921 and 1955 on a small residential plot using hand tools and a window washer's harness. He used salvaged steel for the armature, which he wrapped with wire and wire mesh covered with cement mortar. The graceful loops and twists of sculptural forms and spires (the highest reach almost 100 feet) are ornamented with scavenged materials, like glass and pottery shards, sea shells, and ceramic tile, and stamped with decorative wrought-iron scraps.

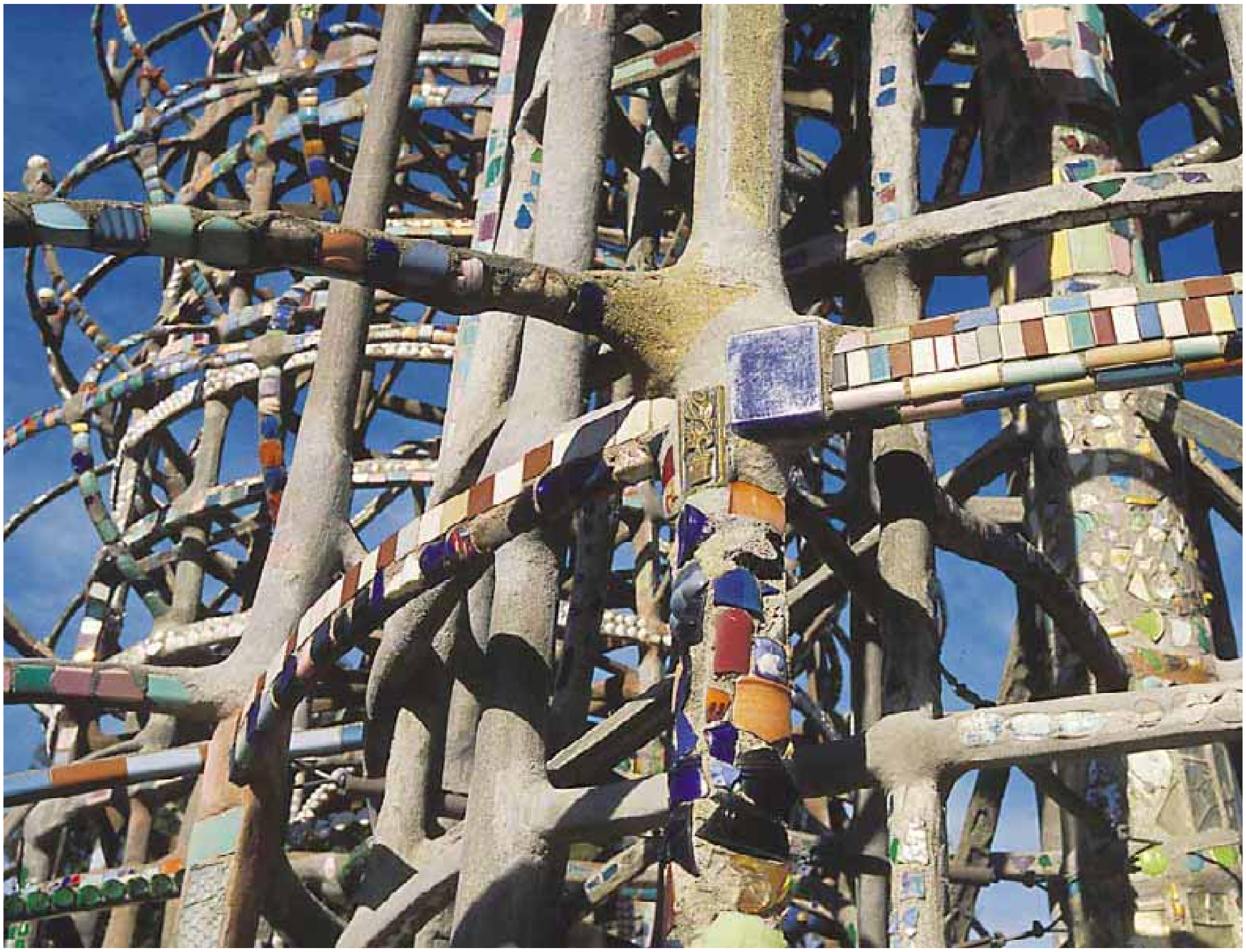
In 1959, the towers were declared a hazard by the city and were threatened with demolition. This prompted the first preservation effort: an engineer's report that showed the work to be structurally sound. Major restoration campaigns followed in 1979 and 1995 (long after Rodia's death in 1965) to repair cracks and remove rust from the exposed metal armature.

The latest effort, initiated in 2004 and overseen by Architectural Resources Group (ARG)—a consortium of architects, planners, and conservators—has included assessing and evaluating the condition of the towers and synthesizing the large collection of records that have amassed into a format that can be easily accessed to aid ongoing preservation efforts. ARG has created a 3D model of the towers linked to a database of the documentation. The model is divided into 4-foot-by-4-foot sections that can be clicked on to access all information relevant to those sections.

Some say Rodia's work was inspired by the pageantry of religious festivals in his native Campania. What drove him to create the towers, however, remains a mystery. "Rodia felt like people were trying to attach more meaning to his work than there really was," says David Wessel, principal in charge at ARG. When questioned, the artist would reportedly divulge his motivating force, "and then," says Wessel, "he would contradict himself on his next answer."

Whatever their inspiration, the towers (which Rodia dubbed *Nuestro Pueblo*) are remarkable in that they embody the power of perseverance—they are one man's astonishing accomplishment. Moreover, points out Wessel, they have found a home in Los Angeles. "They're visually stimulating," he says. "And L.A. embraces this kind of kitschy vernacular." ■

The towers, in all their Gaudíesque finery, have withstood the test of time. But not without help. Indeed, even their creator dedicated much of his efforts to maintenance.



BOBRICK
BUILDING VALUE SINCE 1906

Order your complimentary SCRC vs. solid plastic test kit today.

Sierra™ Series Solid Color Reinforced Composite (SCRC) Toilet Partitions.

SCRC's non-ghosting graffiti removal and scratch resistance have been tested as superior to untreated HDPE, Metal and Polypropylene (ASTM: D6578-00; D2197-98 2002). Graffiti is easily removed on site using commercially available cleaners. Also, SCRC meets a Class B interior finish fire rating (ASTM E84). Independent test results available on request. © 2006 Bobrick Washroom Equipment, Inc., 800/553-1600, bobrick.com.

CIRCLE 54 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Italian Marble and Stone

THE ITALIAN STONE INDUSTRY

Italian stone materials are renowned throughout the world because of their wide range of colors and the size of their deposits. Italy’s modern stone industry has a long tradition behind it and has managed to maintain its world leadership thanks to its highly skilled workers and avant-garde technology. The latter is the result of the close relationship between stone suppliers and machinery manufacturers which has led to positive results such as the production of more and more advanced machinery, the setting up and perfecting of plants already operating, guaranteed continuous assistance, on-site experimentation of new prototypes and remote assistance through the web sites. Thanks to the quality of its technology Italy is the most important country for the processing of stone materials too. The market demand for stone materials varies a great deal, especially because of color trends, and this means that suppliers must be able to offer the widest possible range of materials.

Over the years Italy has developed its role as intermediary and has become a world stone marketplace. In addition to the large quality of local materials Italy trades numerous materials imported from all over the world. Many Italian stone materials have been on the market for centuries; some are no longer available because of limited resources while others, thanks to new technology and knowledge, have recently been placed back on the market or reintroduced after a period of inactivity of the quarries.

The term marble is used to define all carbonate materials or other materials with similar physical-mechanical characteristics. The term granite is used to define all siliceous rocks which contain minerals such as quartz and feldspar. Finally, the stone category comprises all materials, generally not polished such as sandstone and porphyry.

Italian marble varieties come in a wide range of colors and textures like the white and veined varieties excavated from the Apuan Alps in Tuscany. The colored varieties include the green materials from Aosta Valley and Lombardy; the beige materials from Puglia (Serpeggiante and Trani), from Sicily (Perlato) and Lombardy (Botticino); the yellow materials such as Giallo Siena and Giallo Reale. The Veneto region is rich in several types of colored stone such as red (Rosso Verona, Breccia Pernice, Rosso Magnaboschi) and pink (Nembro Rosato) marble; Rosso Rubino comes from Tuscany; Portoro and Rosso Levanto are excavated in Liguria. Other colored materials include the Tuscan Arabescato, Orobici, Breccia Medicea and Fior di Pesco Carnico.

The most important deposits of Travertine, also a well known Italian stone, are found around Tivoli, Rome, Grosseto and Siena, all in central Italy. Pink and gray Sardinian granites are famous throughout the world for their homogeneity. The pink Baveno granite comes from Piedmont. The stone category includes the Pietra Serena which is the compact, homogeneously colored gray stone used in the Renaissance palaces and squares in Florence and the Finale, Dorata and Santa Fiora stones. A few varieties of trachyte, a volcanic rock with brownish-yellowish shades, are also found in the Veneto region. The yellow-colored Pietra di Vicenza is used in many architectural works. Other volcanic rocks, such as Peperino and Basaltina are quarried in the Lazio region.

Music for your Eyes

Associazione Italiana MARMOMACCHINE

Associazione Italiana MARMOMACCHINE
aimm@assomarmomacchine.com
www.assomarmomacchine.com

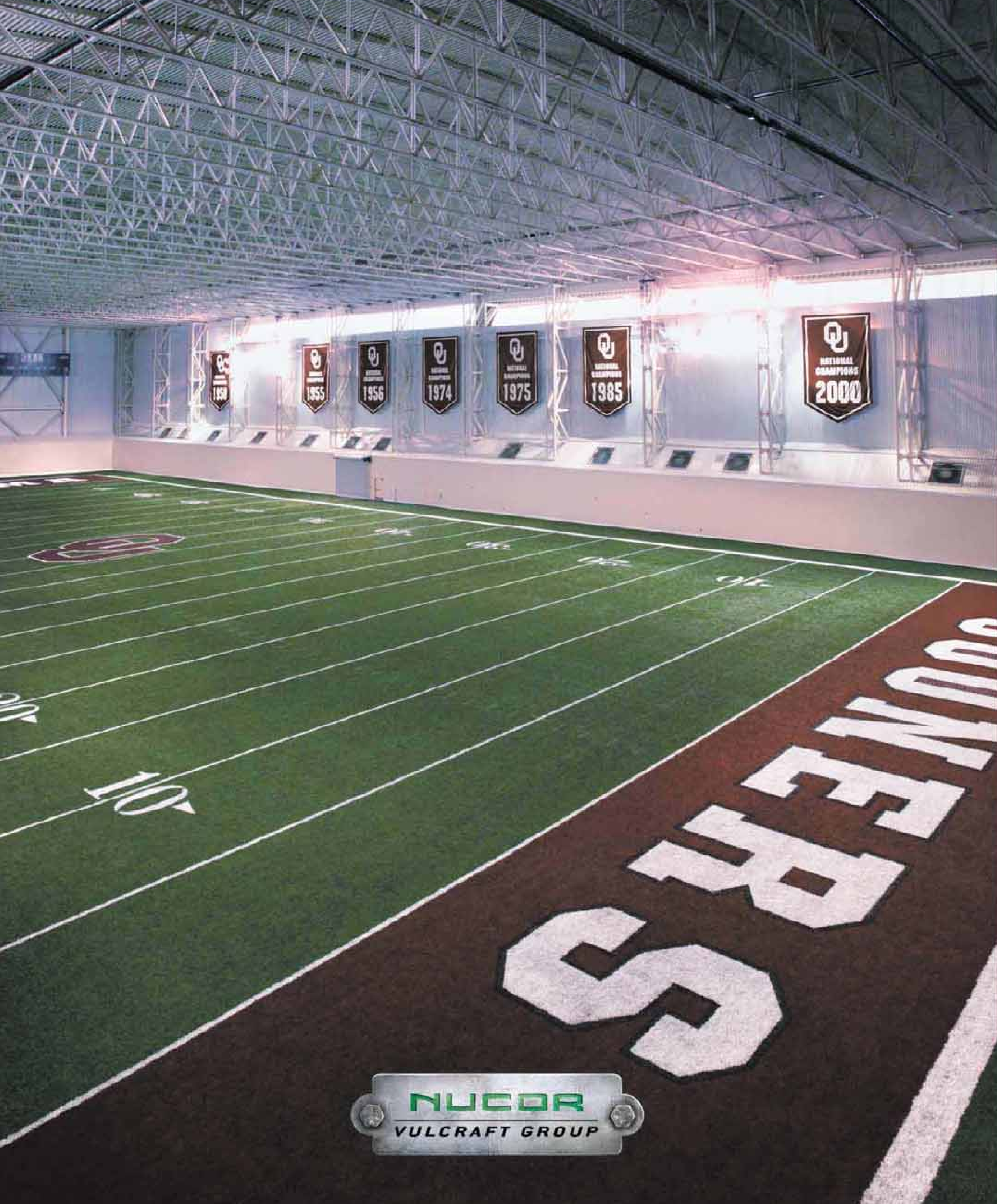
Italian Trade Commission
Trade Promotion Section of the
Consulate General of Italy

ITALIAN TRADE COMMISSION
losangeles@losangeles.ice.it
www.marblefromitaly.com
www.italtrade.com

CONTINUING EDUCATION AIA

visit us at AIA/EXPO 2006 booth # 837

CIRCLE 55 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/


1950
1955
1956
1974
1975
1985
NATIONAL CHAMPIONS
2000
10
20
SOONERS
NUCOR
VULCRAFT GROUP

HOW
SOLID STEEL
HELPED STRENGTHEN
OKLAHOMA
PIGSKIN.

Because Oklahoma weather is so volatile, the OU Sooners desperately needed an indoor practice facility. But the construction site was so small, there was no room to store the mammoth bowstring and long-span joists needed to support the building's roof. So when the Nucor Vulcraft Group was able to deliver the steel in precisely timed waves, we were able to help finish the project ahead of time. And give the Sooners the ability to practice through rain, sleet, snow and dark of night. 24/7 if need be. Sorry about that, guys.

It's Our Nature.®

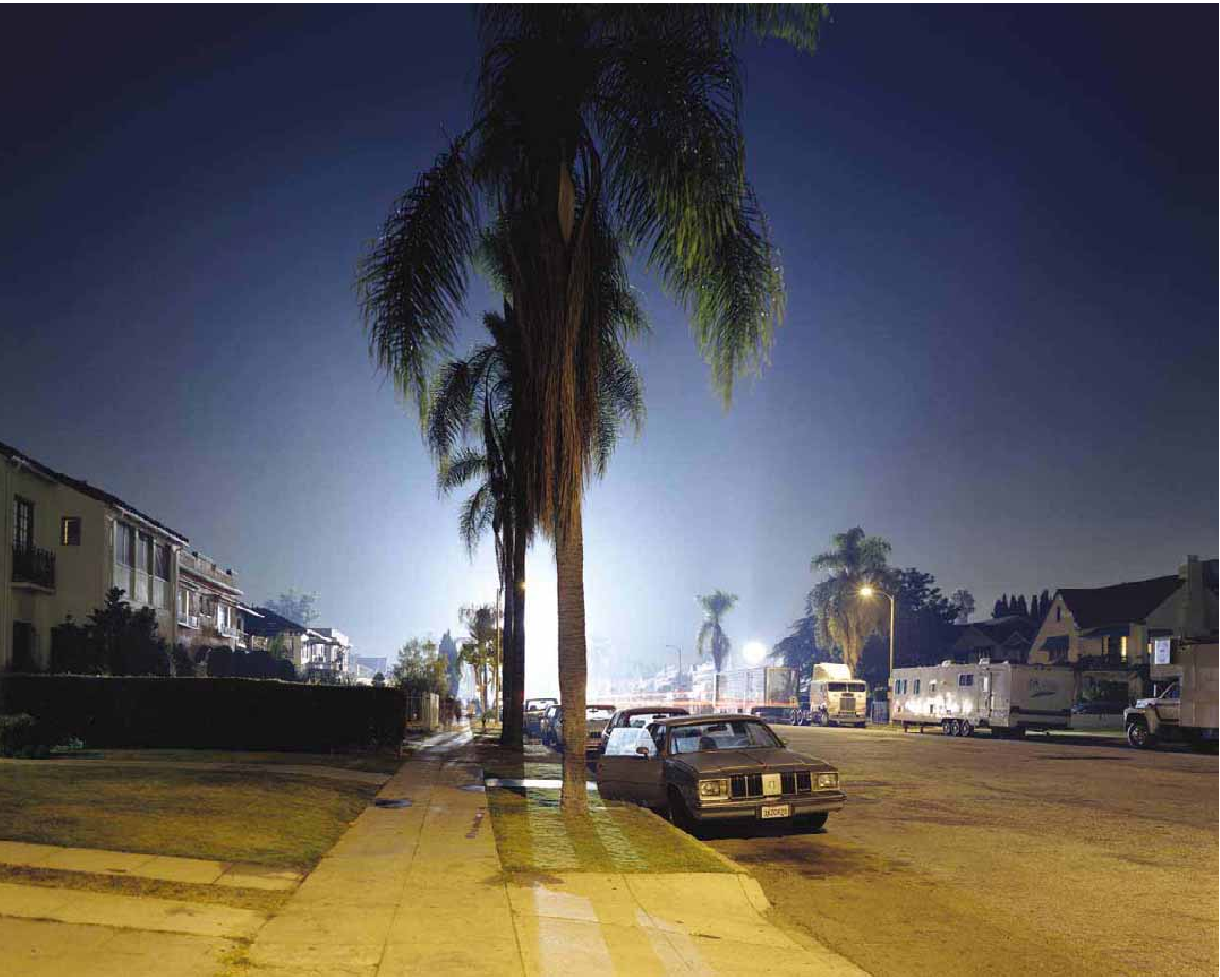
Visit www.vulcraft.com

CIRCLE 56 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Night for Night—a surreal L.A. captured in nighttime images

Photographs by Kevin Cooley

Night for night," is the term for nighttime scenes filmed on location during the night (as opposed to "day for night," where scenes shot during the day are edited to give the appearance of night). Kevin Cooley, a Brooklyn-based photographer, turned his lens to television and movie sets during a six-month sojourn in Los Angeles, exploiting the intense juxtaposition of ordinary suburban houses and extraordinary lighting created by studio crews. His own shots use long exposures and wide angles, with no additional lighting. "Hollywood basically recycles L.A. to make it look like places all over the world," he notes. Ironically, by photographing houses in this manner, Cooley captures a specificity of place that could only be L.A. *Sarah Cox*

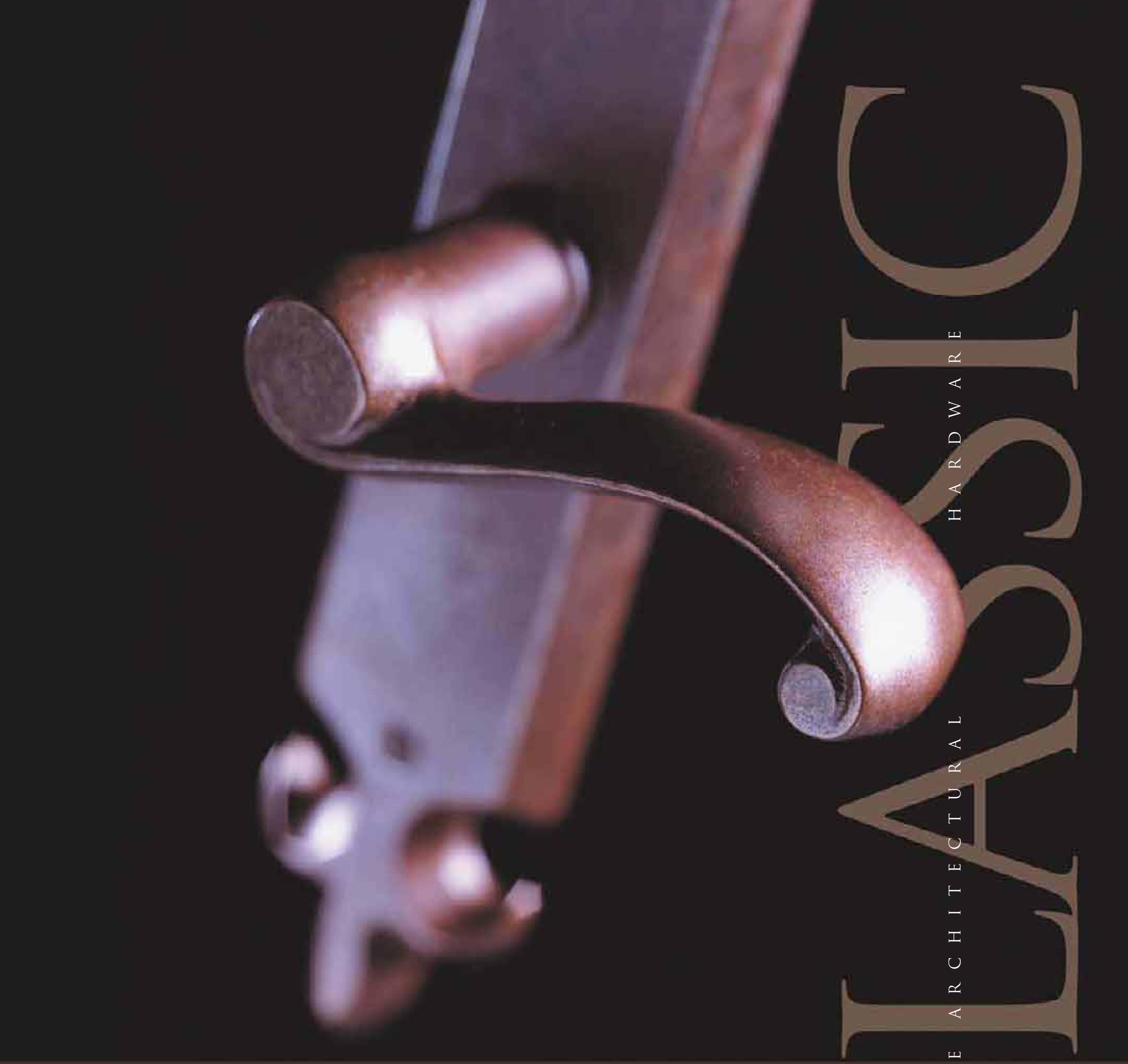


“A city without privacy, where neighbors share each other’s

lawn and look into each other's bedrooms." *—Christopher Isherwood*

“What I like is a jumble of the tangible and the intangible, of

beauty and ugliness, that somehow sets me a-tingle." —*James M. Cain*

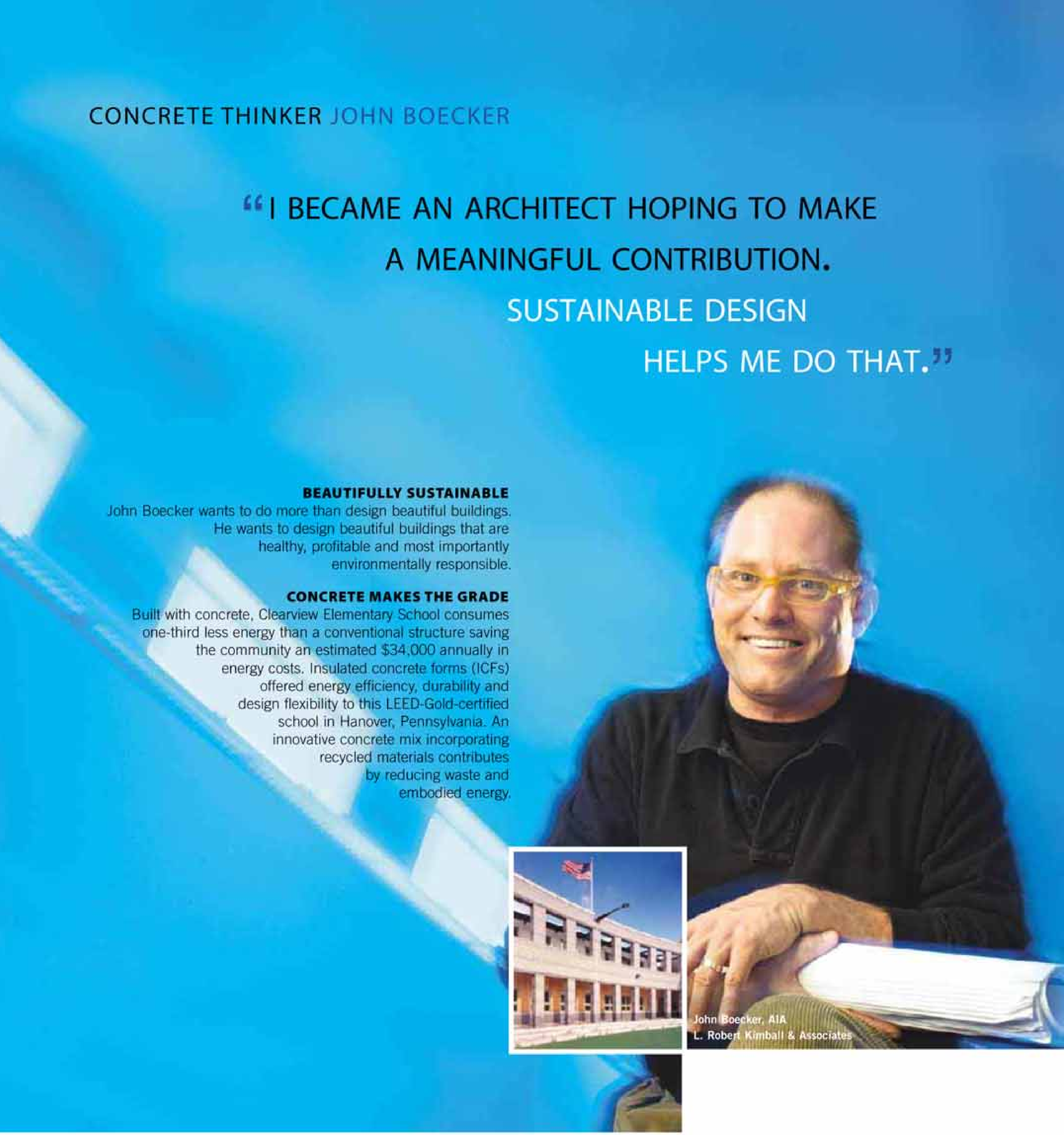


Something happens when you touch one of our handles. There's a strength and integrity you can feel. Our handcrafted hardware is cast in solid, art-grade bronze and finished in your choice of seven patinas, each with its own warmth and character. Classic, contemporary designs for the entry, kitchen, bed, and bath, with a quality that you'll see and feel every day, year after year.

888.552.9497
rockymountainhardware.com

ROCKY MOUNTAIN®
HARDWARE

CIRCLE 57 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/


CONCRETE THINKER JOHN BOECKER
"I BECAME AN ARCHITECT HOPING TO MAKE A MEANINGFUL CONTRIBUTION. SUSTAINABLE DESIGN HELPS ME DO THAT."
John Boecker, AIA
L. Robert Kimball & Associates

BEAUTIFULLY SUSTAINABLE

John Boecker wants to do more than design beautiful buildings. He wants to design beautiful buildings that are healthy, profitable and most importantly environmentally responsible.

CONCRETE MAKES THE GRADE

Built with concrete, Clearview Elementary School consumes one-third less energy than a conventional structure saving the community an estimated $34,000 annually in energy costs. Insulated concrete forms (ICFs) offered energy efficiency, durability and design flexibility to this LEED-Gold-certified school in Hanover, Pennsylvania. An innovative concrete mix incorporating recycled materials contributes by reducing waste and embodied energy.

Join John and other Concrete Thinkers who are creating their legacies with sustainably developed buildings by relying on the durability, versatility, and energy efficiency of concrete. For more information, visit **WWW.CONCRETETHINKER.COM**

Concrete Thinking
for a sustainable world

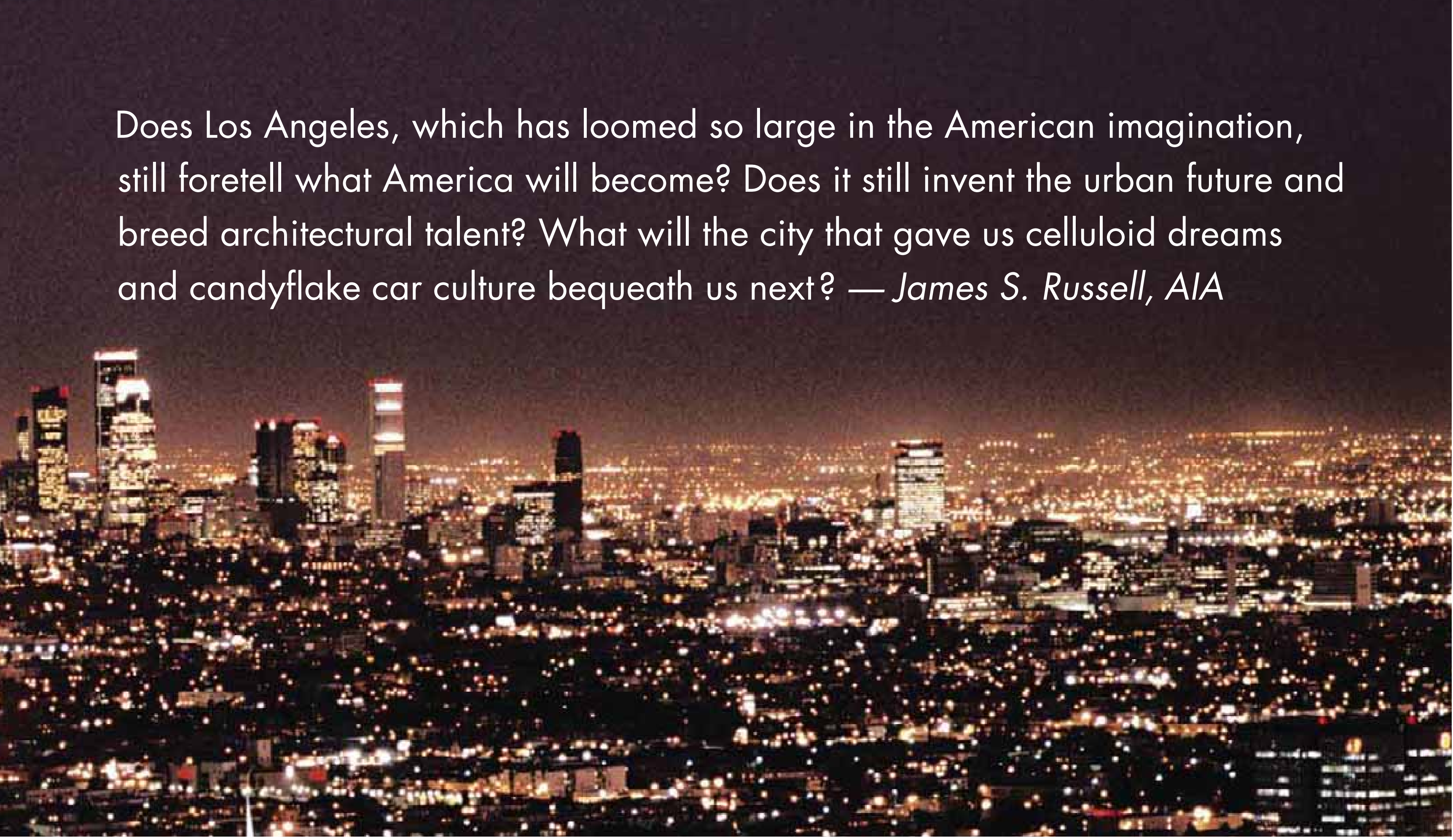
PCA
Portland Cement Association

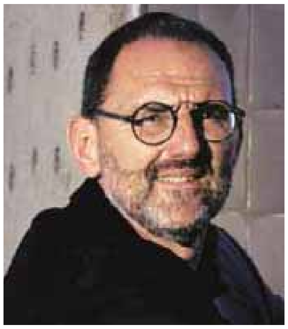
CIRCLE 58 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

What Is the Future of Los Angeles?

With its clogged freeways and endless horizon of sprawl, Los Angeles has become what other cities strive to avoid. Its enclaves of glittering wealth contrast with flatlands of poverty. It's immigrants, speaking dozens of languages, enrich cuisine and music, charging the city with entrepreneurial energy, but also find themselves trapped in a persistent underclass. Los Angeles is an "ecology of fear," as Mike Davis so memorably put it, subject to earthquakes, floods, and wildfires. Joan Didion has painted a landscape of disconnection and disaffection, just as noir movies depicted a city hardened by dreams that had died. As thousands of architects prepare to visit Los Angeles for this year's National AIA Convention (June 8 to 10), ARCHITECTURAL RECORD'S James S. Russell, AIA, asked some longtime local observers and participants to think about what L.A. means to American culture and to speculate on its future.

Does Los Angeles, which has loomed so large in the American imagination, still foretell what America will become? Does it still invent the urban future and breed architectural talent? What will the city that gave us celluloid dreams and candyflake car culture bequeath us next? — *James S. Russell, AIA*





PHOTOGRAPHY: © MARK HANUER (PORTRAIT); GETTY IMAGES/KEN BIGGS (TOP SPREAD)

THOM MAYNE, FAIA

Principal, Morphosis, Santa Monica

RECORD: *Is Los Angeles still at the cultural cutting edge? Is it still a trendsetter?*
TM: In the 1980s and part of the ’90s, the country’s spotlight seemed to be on L.A. It was extremely active architecturally. There were a lot of ideas, and they seemed to get built. When I was quite young, Frank Gehry told me my first big work wouldn’t be here. I could do houses, shops, that kind of thing, but the chance to get important work drops off like a cliff. In recent years, Gehry got to do Disney Hall, Moneo got to do the Cathedral [Our Lady of the Angels], and we got to do Caltrans [District 7 Headquarters: RECORD, November 2002, page 124; November 2003, page 134; January 2005, page 120, respectively]. But local architects are still rarely hired for major projects. L.A. remains a place where an architect can speculate on the nature of architecture, however. Business, though, is not involved in the culture of architecture; that’s an American issue—the lack of interest in architecture as a force that can respond to cultural, social, and political problems so important in this moment of history.

AR: *Would you then say L.A. is mature, meaning it faces a different set of issues than a young, fast-growing city does?*
TM: It’s still an incredible nurturing ground for young architects because of its dispersed nature, the huge number of small-scale buildings. There is no singular sense of what architecture is “supposed to be,” as there is in Boston or San Francisco. So it is open in the way it was in the years of Neutra and Schindler.

AR: *The L.A. Now project you spearheaded [*RECORD*, November 2003, page 128] drew a picture of the city that seemed to transcend the clichés of Hollywood and car culture.*
TM: It tried to deal with what I saw as a passivity and a lack of speculation about what the area could be. The project was to initiate interest in the city and to initiate potential. This is literally an infinite, unknowable place. I am fascinated by that unknowability and how it triggers a wellspring of possibility. That’s the basis of any new architecture.

AR: *Aren’t there two opposed visions of the city’s future in Mayor Antonio Villaraigosa’s focus on density and transit versus Governor Arnold Schwarzenegger’s plan to add massively to the highway system?*
TM: I don’t sense a critical mass developing to solve the traffic problem. The density of the city has seemed to reach some critical point in the last three years. From Santa Monica, where I live and work, it can take an hour and a half to get downtown. It should be a 12-minute drive. You no longer have the freedom that you used to have.

AR: *How does the decline in mobility change the city?*
TM: It challenges the 1950s L.A. aspiration to unfettered movement. This is now a horizontal city made up of 134 towns that spans just under 100 kilometers, and nobody has really thought of this place in terms of organizing it on that scale. Some kinds of self-correction will happen. In downtown, where there never was a residential population, people are moving in for these prag-

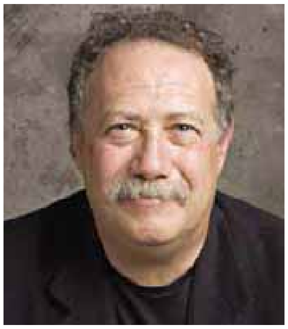
> L.A. will become a very ethnically and racially blended city. Some people say that we'll all be at each others' throats, but I don't think that's true. People can still realize a dream of living something close to the American way of life in a huge city. — *Joel Kotkin*

matic reasons. Some 40 projects are in the works.

We don't have as many options as a centralized city like New York does. Subway and bus systems operate in a very different way in a multicentered city that lacks density. When the subway is completed between downtown and Santa Monica, Wilshire and Santa Monica Boulevards may build up as high-density linear cities. Multiple hubs will aggregate large numbers of people and connect through infrastructure pieces. What happens in between will be interesting. These are vastly different choices than we've confronted.

AR: *Does L.A. actually need a traditional downtown?*
TM: It does not need it to be the singular center of the metropolis. It is one of seven, eight, or nine nodes, including Pasadena, Long Beach, and big chunks of Orange County. To become whole it needs to have a residential population because it already has investment culturally—in Disney, the Museum of Contemporary Art, the Ahmanson Theater—and politically. In Long Beach or Pasadena, you see the same migration away from the Modernist planning that isolated, say, residential from commercial functions.

AR: *What should L.A. be doing to define its future?*
TM: It should be looking at how Madrid—where we're working on a huge planning project—does it. The Urbanización Río Manzanares is a partnership between the city, the public realm, and the private sector. The mayor is intimately involved. That's what it takes at such a scale. Americans need to ask how this can be brought home.



JOEL KOTKIN,

Author of *City: A Global History*,
San Fernando Valley

AR: *What does Los Angeles mean in American culture now?*
JK: It originated the way cities in America and the world are evolving. A lot of cities don't want to be "another L.A.," but are becoming another L.A. It is absurd for Denver to try to become Boston. The fact that 85 percent of the population wants to live in a single-family house tends to lead cities in the L.A. direction. Most people continue to move out in this polycentric way, seeking affordability, good schools, job opportunities. Phoenix, Houston, and Dallas evolved in more of an L.A. style than a New York one, and so downtown has a fraction of the overall population base. L.A. is the first case study of the polycentric city.

AR: *But isn't the reason cities don't want to "become L.A." because of its traffic, pollution, and high costs?*
JK: In many cases a city is better off embracing L.A.'s positive attributes and working against the negatives, rather than trying to reinvent itself as New York. One of the things the city should try to do is work with its polycentric nature. L.A. has historically attempted to build lots of housing and wait slowly for economic and cultural institutions to pop up on their own. That pattern creates huge stress on the freeways because everyone has to go so far. Also, the city is so huge, it's very hard to manage, and it's very hard to develop a sense of community because it is so many places. It does not have a strong consciousness of itself as a city. It may be better off being several smaller cities or breaking itself down to effective borough units.

AR: *Does Los Angeles still incubate ideas and trends?*
JK: For better or worse, Frank Gehry is among the most influential architects, and he operates out of L.A., as do Thom Mayne and others. So much of building in L.A. is privately inspired, whether the houses, the Petersen Automotive Museum, the Geffen Contemporary [gallery of MOCA], Disney Hall. They are all iconic unto themselves. They reflect what L.A. is, an individualist city, not a collectivist city, even though it has collectivist politics. You don't have to hang out in the street or be out in public, because you hang out in private. The personality of the city, therefore, is phlegmatic and a little bit eccentric. My neighborhood is filled with Persian palaces, expressions of someone's dream from Israel, Persia, or Armenia that they couldn't realize elsewhere. Instead, they plant it on this strange soil.

AR: *But it now seems a very different place from the city that was once filled with Midwesterners and built up with cottages with fruit trees planted in the backyard.*
JK: I think L.A. is urbanizing, or reurbanizing, but in a disparate way. The Miracle Mile, Los Feliz, Santa Monica, and Pasadena are sparking a very L.A. urbanism. These districts have apartments, but they are not far from private homes. And they attract people from surrounding suburbia. Studio City and Sherman Oaks work that way for the Valley.

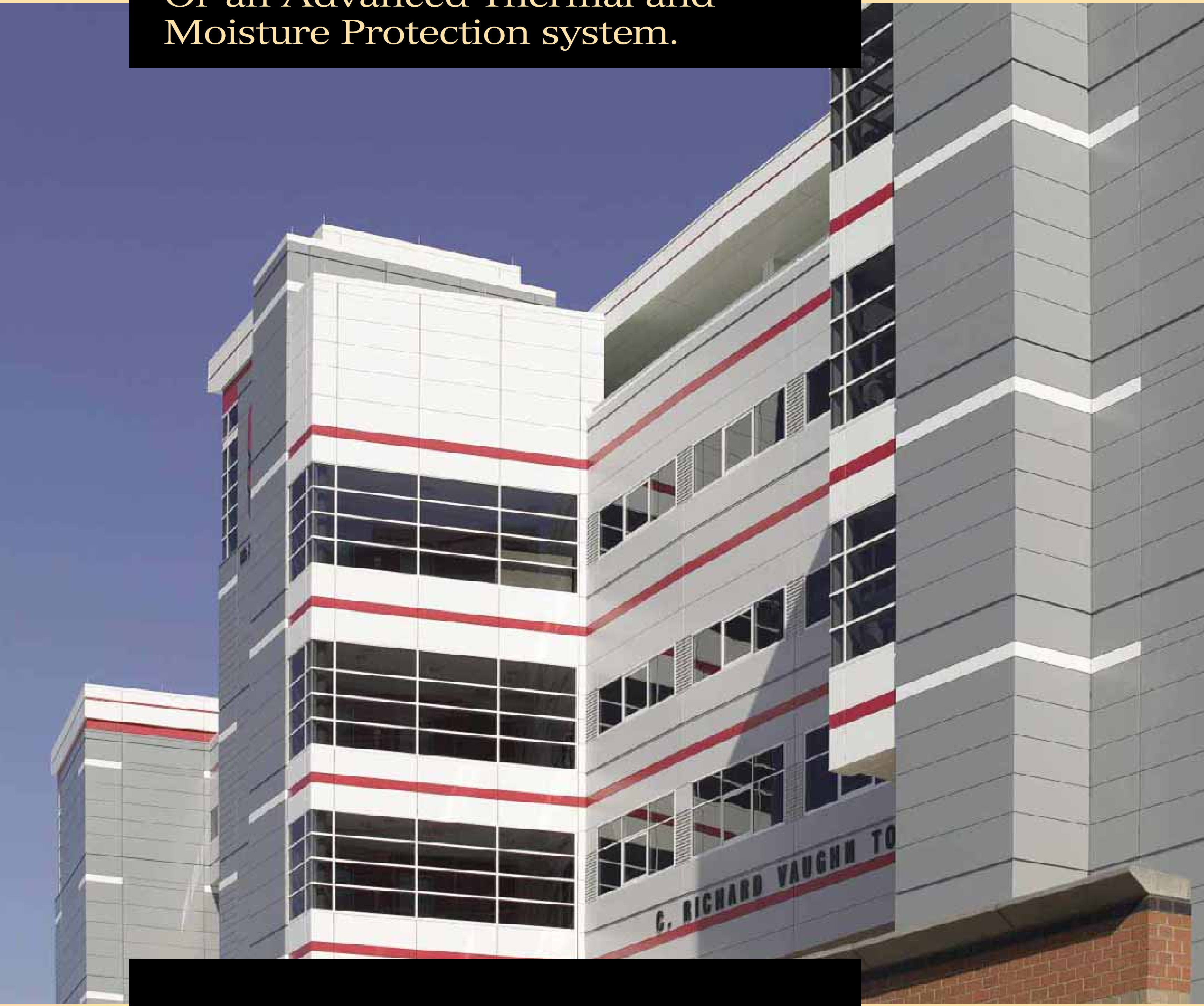
AR: *What to you think are the implications of Robert Bruegmann's claim in his new book,* Sprawl: A Compact History, *that L.A. has become America's densest metropolitan area?*
JK: That's a little bit misleading. You don't have density like Manhattan, not even close, nor San Francisco. Like Toronto, Los Angeles has dense sprawl, and it's certainly getting more dense over time.

AR: *What does the big change in the racial and ethnic makeup of the city portend?*
JK: It's been changing in this way for 30 or 40 years. Dallas, Houston, Atlanta, Phoenix, Charlotte, and Las Vegas are taking on the same characteristics.

PHOTOGRAPHY: © STEVE ANDERSON'S PHOTOGRAPHY STUDIO

Designing a wall?

Or an Advanced Thermal and Moisture Protection system.



"What's wrong with conventional metal stud cavity insulated walls?"
The technology's old and thermally inefficient.

"But, we use multiple components for moisture control."
And any component, not installed perfectly, can cause total wall failure.

"But, we use the details recommended by wall component manufacturers."
And who is responsible for the total wall system's integrity?

"So, what makes CENTRIA Formawall Dimension Series a better system?"
One panel, one step, one manufacturer. And it works.

CIRCLE 59 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

100 YEARS
CENTRIA

Formawall™ Dimension Series®.
The Wall That Works.

www.CENTRIA.com

North America **1.800.752.0549**
China **+86.21.5831.2718**
Dubai **+971.4.339.5110**

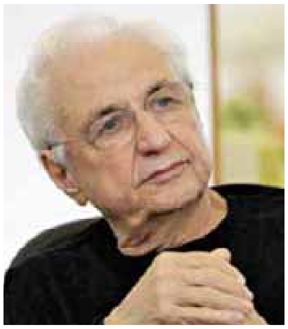
Downtown need not be the singular center of the metropolis. Multiple hubs will aggregate large numbers of people and connect through infrastructure pieces. What happens in between will be interesting. These are vastly different choices than we've confronted. — *Thom Mayne*

They look like L.A. 20 years ago. It's another example of how L.A. was an original. It was the first great sprawl city to become an immigrant city, with the possible exception of Miami.

AR: *Is there some place in the city that's emblematic of its character now?*
JK: It's hard to say anything is emblematic because the place is made up of so many little cities. I'd go to a strip mall in San Gabriel or the San Fernando Valley and listen to the languages and look at the kinds of places it's rented to. You may see a Chinese seafood place, a Filipino restaurant, a Mexican restaurant, and a clothing store catering to young Hispanics. That kind of eclectic mix is found in almost every area of city. That's what's emblematic.

AR: *What's L.A.'s future?*
JK: L.A. will become a very blended city. Some people say that we'll all be at each others' throats, but I don't think that's true. You do not think twice about going to a Mexican restaurant or a Middle Eastern restaurant and finding blacks and Hispanics and Asians all eating there. The future is much more hopeful in that sense.

AR: *What can other places learn from L.A.?*
JK: To build strength from the way the city evolved, rather than to perform radical plastic surgery. In other words, if you are a multipolar city and your great asset is the weather and what can grow here, and you are spread out, then build on that and make it work. If you are New York and being compact is your great strength, you build on that. Our diversity is another strength. People can still realize a dream of living something close to the American way of life in a huge city.



FRANK O. GEHRY, FAIA

Principal, Gehry Partners, Los Angeles

AR: *You are held up as an example of how Los Angeles has been able to foster new talent. Is that still the case?*
FG: It's easier to try new things here, because we use an inexpensive stick architecture. You don't have to be in the spotlight; you don't have to be self conscious. I don't think that's possible in New York, for example. In some sense, everyone is in everyone else's business. It felt claustrophobic to me.

AR: *So architects can develop here because they can fly under the radar?*
FG: It's still okay, here. I'm under scrutiny, but the younger guys are not. New York is more intense.

AR: *The big project in Los Angeles nowadays is Grand Avenue, covering several blocks next to Disney Hall, which you are master planning. Is this a way to rethink the nature of Los Angeles?*
FG: Grand Avenue is an opportunity, but it's not there yet. L.A. has yearned for a long time to have a downtown like San Francisco or eastern American and European cities. But it wasn't built that way. It's an automobile city, spread out. It doesn't have a center, and so people use little mini centers close to where they live.

AR: *Does this mean you are trying to deliver what some have called a 19th-century downtown?*
FG: Our client wants to build hotels, condos, a market, stores, and restaurants. That's not enough pieces to make a downtown. Disney Hall, the Chandler Pavilion, and MOCA form the beginning of a cultural enclave; we're trying to connect the development to it and pull it all together. You start to build a DNA into the project that has some attraction over time, that creates relationships. It shouldn't mean that it must be guaranteed to go a certain way. The next phase could be by Thom Mayne.

AR: *Is this an opportunity to redefine what downtown is?*
FG: There's no consensual understanding of what the downtown should be among the city, county, and the developers. If such a consensus existed, you'd know what parameters you are working with. So you have to speculate.

AR: *In Berlin's DG Bank project [RECORD, October 2001, page 120], you worked with very tight urban-design constraints on Pariser Platz.*
FG: You don't have to go to such an extreme. There's a lot of room between that and what L.A. has. If you look at the buildings around the Pariser Platz now you can see that they are all different. The controls didn't work. I don't think it's possible to legislate that stuff.

AR: *Is there some part of the city that represents 21st-century L.A. to you?*
FG: Look at Ventura Boulevard. It evolved since the war into a commercial district that's the center of the San Fernando Valley. Every kind of building is there. The constraints—of budgets and so on—left a kind of consensus about materials and form that's visually quite coherent. It's exhilarating. The buildings weren't legislated. They were affordable, what you could get. It's not architecture, it's not sophisticated, and nothing other than an expression of 30 years of people living out there, creating this place haphazardly under the auspices of democracy. I think in 10 years there will be a committee to protect its character.

AR: *That answer suggests that architects aren't essential to the creation of an exhilarating place.*
FG: I don't know. It's not that it's so good, though you can see Schindler sub-

PHOTOGRAPHY: © THOMAS MAYER

THIS IS THE ONLY DRAMA YOU'LL EVER GET FROM US.

Our more than 6,000 breathtaking decorative synthetic millwork products are backed by unbeatable service and dedicated nationwide support. At Fypon,® we'll help you make the end result very dramatic. And getting there very not.

FYPON®
The Right Stuff.™

www.specifypon.com • 800.446.3040

To schedule a consultation, call our toll free number or visit our website for more information.

FYAR0206DR / FY263

CIRCLE 60 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Los Angeles could become the perfect example of how a city should evolve and how it should be sensitive to possibilities. Ethnic communities are becoming more cohesive and developing a stronger cultural impulse while building bridges to other communities. — *Richard Koshalak*

sumed in it. But it is exhilarating like Las Vegas is. You don't understand it.

AR: *How do you see the future of L.A.?*
FG: I guess it is self-serving, but I wouldn't have thought 10 years ago that Frank Gehry or Thom Mayne would be doing major commercial projects in downtown L.A. That opens the door to people like Michael Maltzan and Kevin Daly. Optimism has always been a key aspect in architectural history here.

RICHARD KOSHALAK, President, Art Center College of Design, Pasadena

AR: *What kind of place is L.A. today?*
RK: The city has changed and continues to evolve from a suburban culture to an urban culture. It's becoming a much more cosmopolitan place, which has to do with the influx of international populations from Latin America and elsewhere. These new immigrants have a strong belief in democracy and the kind of social mobility that is possible in a democratic situation. Out of this diversity, we're evolving new kinds of public space, which is extremely important now. That's why we're seeing the Great Park in Orange County that Ken Smith will design and the large commitment to open space along the Los Angeles River, on the site known as the Cornfield. There will be a new commitment to public transit.

AR: *Does such a privatized city need so much public space?*
RK: It can be part of responding to catastrophic earthquakes, as a place of refuge. It has to do with the water-shortage question and the city's impact on the natural environment, which is massive. That's an important subject for architects, especially with the explosion of population that we expect to continue here.

AR: *Aren't lots of people still moving to the edge and beyond?*
RK: That trend to suburban communities is reversing. The distances are too great, the commutes too difficult.

AR: *How is the city responding to such a wave of change?*
RK: A lot of leadership is coming from cultural and educational organizations. We have to be civic leaders and catalysts for change. The forces of change are politics and political leaders. It's also our responsibility to share expertise if we're going to see higher levels of architecture. Caltech [California Institute of Technology] has commissioned Thom Mayne to do the astrophysics building and Rem Koolhaas to do one for computer science. At the Art Center, we're using Frank Gehry, Kevin Daly, and Craig Hodgetts. The Jet Propulsion Laboratory has commissioned Michael Maltzan for a new administration building. All this is just in Pasadena.

AR: *Is this a new way to convene leadership?*
RK: Educational institutions can create the future, but that future has to be discussed with the public. Architecture could take on a whole range of responsibilities.

The L.A. Now project, in which we crossed disciplinary lines and school lines, involved the University of Southern California, the University of California Los Angeles, and the Arts Center. Just as we did a "wall-less classroom" on that project, we'll do one to deal with the impact of a major earthquake on Los Angeles. We'll launch it by creating a new kind of Times Square, a huge signage system in a parking lot downtown. It will be devoted to educational purposes rather than entertainment purposes. It's a way to get ahead of the curve rather than to wait for "the big one" to happen.

AR: *Is Los Angeles a mature place now rather than a trendsetter?*
RK: We recently came back from a meeting at USC. The people in the neighborhoods surrounding the campus used to be black. Now they are wholly Latino. Serious demographic change happens almost overnight. Designers will have to cope with greater uncertainty.

AR: *The mayor has a vision for more transit while the governor seeks to expand the highway system. Isn't this a collision of visions for L.A.'s future?*
RK: Integrating transit will surely be an issue. We can't continue to spread as a city, so we'll be looking at new forms of housing downtown. We'll evolve to multiple urban centers with greater connectivity between them.

AR: *Would you say there is one place that's emblematic of what L.A. is becoming?*
RK: Disney Hall has had a huge impact on downtown L.A. It has really changed the focus of the city from decentralized to centralized.

AR: *What else should Los Angeles be doing to define its future?*
RK: It could become the perfect example of how a city should evolve and how it should be sensitive to possibilities. Over 100 languages are spoken in the school system. Ethnic communities are becoming more cohesive and developing a stronger cultural impulse while building bridges to other communities.

AR: *So people aren't leaving these ethnic enclaves as they gain in affluence?*
RK: There's a Japanese-American cultural center and new housing being built in Little Tokyo with a new emphasis on mass transit. The whole city is focusing on living with greater closeness and connectivity. ■

PHOTOGRAPHY: © STEVEN A. HELLER/VAHE ALAVERDIAN, ART CENTER COLLEGE OF DESIGN

SMOOTH, SLEEK AND INFINITELY MOLDABLE.

When you work with Corian® its **MALLEABILITY** lets you create unprecedented, free flowing designs. See all the potential of DuPont™ Corian® Solid Surfaces in our Possibilities Magazine. Call 800-436-6072 or visit coriandesign.dupont.com for your copy.

DESIGNER Ron Arad
TITLE *Oh Void 2 Chair*
MEDIUM **CORIAN®**

DUPONT
The miracles of science™

© 2005 DuPont. All rights reserved. The DuPont Oval Logo, DuPont™, The miracles of science™ and Corian® are registered trademarks or trademarks of DuPont or its affiliates.

CIRCLE 61 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

At one of the most prestigious golf resorts in the world,
choosing Sunbrella® was just par for the course.

Sunbrella® and GLEN RAVEN are registered trademarks of Glen Raven, Inc. • Carolina Hotel, Pinehurst Resort, Village of Pinehurst, NC.

You don't build one of the most renowned hotels, at one of the most renowned golf resorts, without using the finest materials around. That's exactly why you'll find Sunbrella awning fabric at the Pinehurst Resort. Our solution-dyed acrylic fabric locks in the color, keeping it vibrant under all elements. Sunbrella fabric is woven, so it breathes and doesn't lock in the heat, keeping you cool in its shade. And since Sunbrella awning fabrics come in more than 125 styles and colors, you can bet we even have some exceptional greens. To find out more, contact your local awning dealer or Glen Raven Custom Fabrics, LLC, Glen Raven, NC 27217. Or visit our web site at www.sunbrella.com. Insist on Sunbrella, there is no substitute.

sunbrella®

Awnings & Canopies • Patio & Deck Furniture • Boat Tops & Covers

CIRCLE 62 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

PATIENT ROOM
RECEPTION
NURSES STATION

IF THE COLOR'S OUT THERE, WE CAN HELP YOU BRING IT IN.

At Sherwin-Williams, we know color inspiration can be found anywhere. Which is why we developed our exclusive Sher-Color™ advanced computerized matching system. With Sher-Color we can quickly duplicate virtually any hue in the world. Plus, with our online Color Visualizer and COLOR *To Go*™ paint sampling, we can help you see those colors firsthand, to be sure they're truly the right ones. You see, at Sherwin-Williams, we believe that if you're going to search through a cluttered old garage to find the perfect color, we need to make sure your effort is worthwhile.

To learn more, visit your nearest Sherwin-Williams store, see your Architectural Account Executive or call our Architect & Designer Answerline at 1-800-321-8194.

COVER THE EARTH

SHERWIN WILLIAMS.

©2006 The Sherwin-Williams Company

CIRCLE 63 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

sherwin-williams.com

Mortar Net®
USA LTD.
BlockNet™
Mortar Net™
Blok-Flash™
THE MORTAR NET
DRAINAGE
AND VENTILATION
SYSTEMS

TODAY'S MOST EFFECTIVE DRAINAGE SYSTEMS FOR MASONRY CONSTRUCTION

Created by masonry experts, the patented Mortar Net™ systems surpass all other methods of ensuring that cavity or single-wythe CMU walls breathe, drain, and dry quickly and efficiently.

MORTAR NET™ For traditional brick masonry cavity-wall construction. Made of tough polyester mesh, its patented "dovetail" shape captures mortar droppings on two levels so they can't form a solid dam. In addition, its 90% open-weave mesh lets water flow, unobstructed, to weep holes and lets air circulate freely within the cavity.

WEEP VENTS™ Made of the same tough, antimicrobial polyester mesh as Mortar Net™, our Weep Vents™ are inserted into weep holes to guard against future blockage by insects or debris. By duplicating the color and texture of the mortar, they also add to the finished beauty of the wall.

BLOCKNET™
WORLD OF CONCRETE'S 2004 "MOST INNOVATIVE MASONRY PRODUCT"
The BlockNet™ system is used in single-wythe block walls. Its stainless steel flashing, and open-mesh horizontal and vertical elements form a continuous drainage system along the building's entire perimeter, directing moisture to the integrated weep-tabs and out of the building.

BLOK-FLASH™ An embeddable high-density polyethylene flashing system, often specified for untreated-block construction. Collects water from vertical cores and diverts it to the exterior through concaved weep-spouts. Eliminates the need for multiple sizes of architectural CMU. Offers savings versus membrane flashing in multi-wythe courses.

800-664-6638
www.MortarNet.com/ar

CIRCLE 64 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

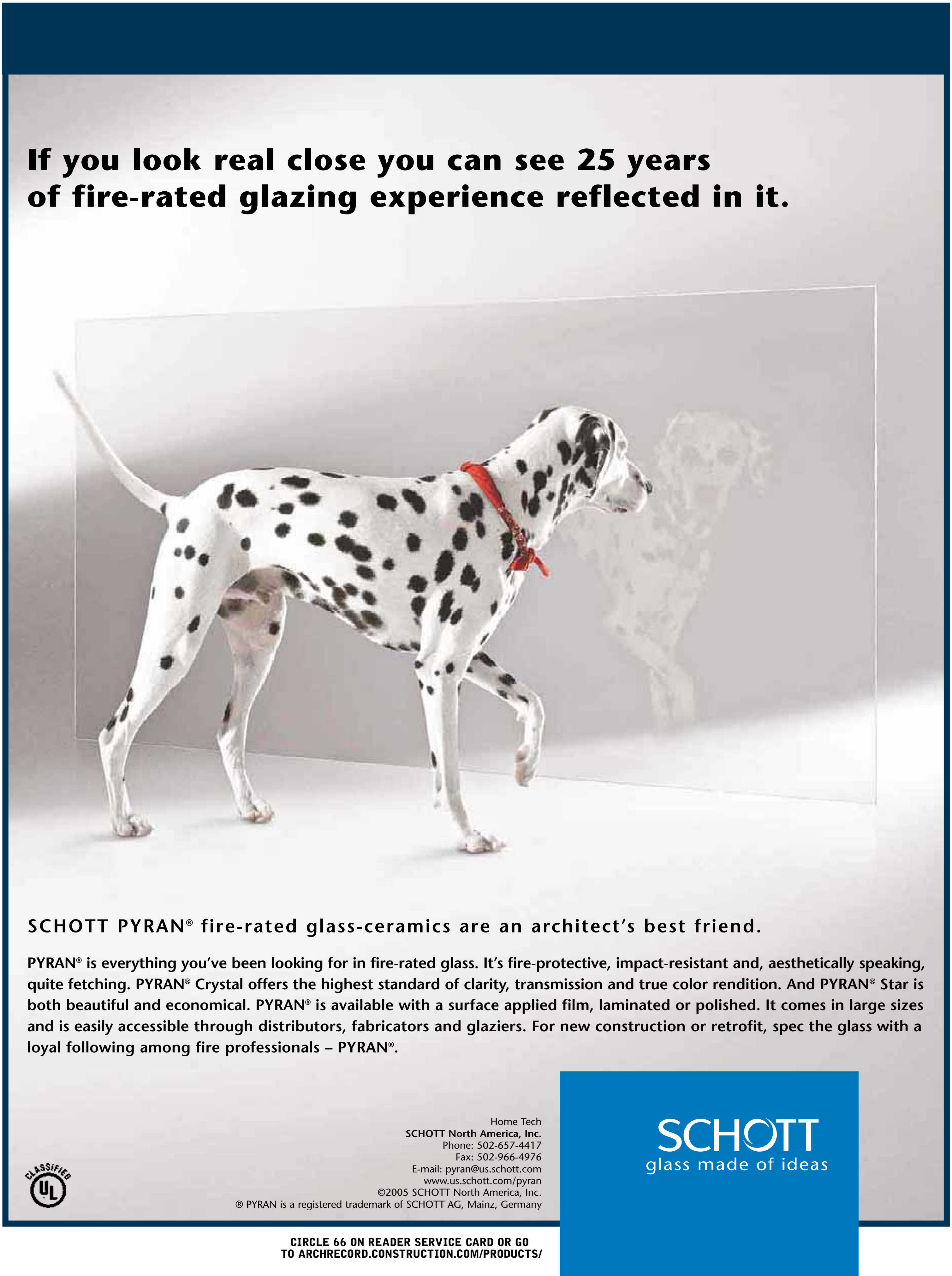
ELLINGTON™

elegant simplicity

3401 West Trinity Boulevard, Grand Prairie, Texas 75050
Tel: 972.871.4350 or 800.527.1292 Fax: 214.492.6385
Fan Name/Model: Teardrop TDR48BC4LKRCR2

www.ellingtonfans.com

CIRCLE 65 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



If you look real close you can see 25 years of fire-rated glazing experience reflected in it.

SCHOTT PYRAN® fire-rated glass-ceramics are an architect's best friend.

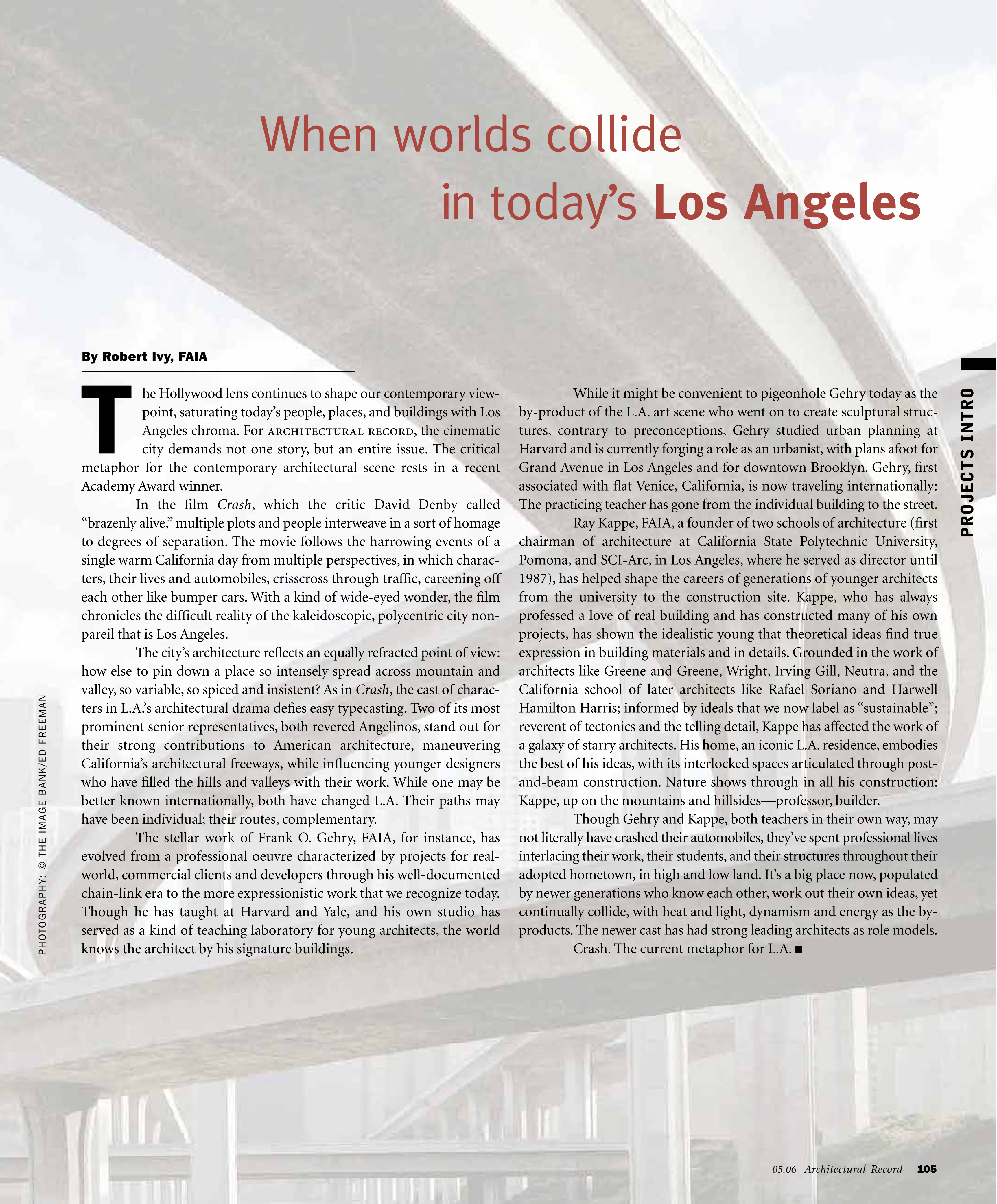
PYRAN® is everything you've been looking for in fire-rated glass. It's fire-protective, impact-resistant and, aesthetically speaking, quite fetching. PYRAN® Crystal offers the highest standard of clarity, transmission and true color rendition. And PYRAN® Star is both beautiful and economical. PYRAN® is available with a surface applied film, laminated or polished. It comes in large sizes and is easily accessible through distributors, fabricators and glaziers. For new construction or retrofit, spec the glass with a loyal following among fire professionals – PYRAN®.

Home Tech
SCHOTT North America, Inc.
Phone: 502-657-4417
Fax: 502-966-4976
E-mail: pyran@us.schott.com
www.us.schott.com/pyran
©2005 SCHOTT North America, Inc.
® PYRAN is a registered trademark of SCHOTT AG, Mainz, Germany

SCHOTT
glass made of ideas

CLASSIFIED UL

CIRCLE 66 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



PHOTOGRAPHY: © THE IMAGE BANK/ED FREEMAN

When worlds collide in today's **Los Angeles**

By Robert Ivy, FAIA

The Hollywood lens continues to shape our contemporary viewpoint, saturating today's people, places, and buildings with Los Angeles chroma. For ARCHITECTURAL RECORD, the cinematic city demands not one story, but an entire issue. The critical metaphor for the contemporary architectural scene rests in a recent Academy Award winner.

In the film *Crash*, which the critic David Denby called "brazenly alive," multiple plots and people interweave in a sort of homage to degrees of separation. The movie follows the harrowing events of a single warm California day from multiple perspectives, in which characters, their lives and automobiles, crisscross through traffic, careening off each other like bumper cars. With a kind of wide-eyed wonder, the film chronicles the difficult reality of the kaleidoscopic, polycentric city nonpareil that is Los Angeles.

The city's architecture reflects an equally refracted point of view: how else to pin down a place so intensely spread across mountain and valley, so variable, so spiced and insistent? As in *Crash*, the cast of characters in L.A.'s architectural drama defies easy typecasting. Two of its most prominent senior representatives, both revered Angelinos, stand out for their strong contributions to American architecture, maneuvering California's architectural freeways, while influencing younger designers who have filled the hills and valleys with their work. While one may be better known internationally, both have changed L.A. Their paths may have been individual; their routes, complementary.

The stellar work of Frank O. Gehry, FAIA, for instance, has evolved from a professional oeuvre characterized by projects for real-world, commercial clients and developers through his well-documented chain-link era to the more expressionistic work that we recognize today. Though he has taught at Harvard and Yale, and his own studio has served as a kind of teaching laboratory for young architects, the world knows the architect by his signature buildings.

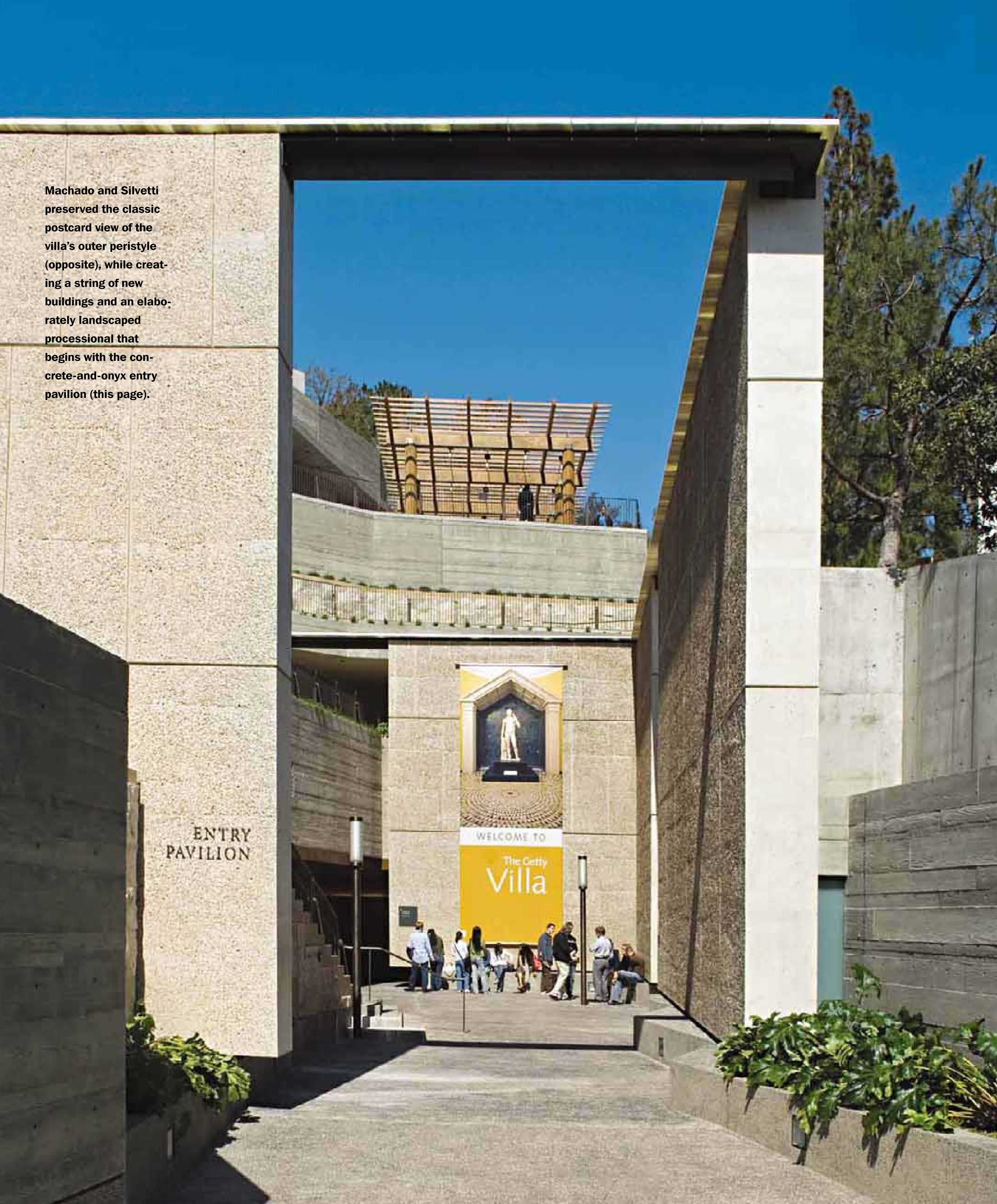
While it might be convenient to pigeonhole Gehry today as the by-product of the L.A. art scene who went on to create sculptural structures, contrary to preconceptions, Gehry studied urban planning at Harvard and is currently forging a role as an urbanist, with plans afoot for Grand Avenue in Los Angeles and for downtown Brooklyn. Gehry, first associated with flat Venice, California, is now traveling internationally: The practicing teacher has gone from the individual building to the street.

Ray Kappe, FAIA, a founder of two schools of architecture (first chairman of architecture at California State Polytechnic University, Pomona, and SCI-Arc, in Los Angeles, where he served as director until 1987), has helped shape the careers of generations of younger architects from the university to the construction site. Kappe, who has always professed a love of real building and has constructed many of his own projects, has shown the idealistic young that theoretical ideas find true expression in building materials and in details. Grounded in the work of architects like Greene and Greene, Wright, Irving Gill, Neutra, and the California school of later architects like Rafael Soriano and Harwell Hamilton Harris; informed by ideals that we now label as "sustainable"; reverent of tectonics and the telling detail, Kappe has affected the work of a galaxy of starry architects. His home, an iconic L.A. residence, embodies the best of his ideas, with its interlocked spaces articulated through post-and-beam construction. Nature shows through in all his construction: Kappe, up on the mountains and hillsides—professor, builder.

Though Gehry and Kappe, both teachers in their own way, may not literally have crashed their automobiles, they've spent professional lives interlacing their work, their students, and their structures throughout their adopted hometown, in high and low land. It's a big place now, populated by newer generations who know each other, work out their own ideas, yet continually collide, with heat and light, dynamism and energy as the by-products. The newer cast has had strong leading architects as role models.

Crash. The current metaphor for L.A. ■

Machado and Silvetti preserved the classic postcard view of the villa's outer peristyle (opposite), while creating a string of new buildings and an elaborately landscaped processional that begins with the concrete-and-onyx entry pavilion (this page).


ENTRY
PAVILION
WELCOME TO
The Getty
Villa

Machado and Silvetti creates an elaborate new setting that shows off the renovated GETTY VILLA without irony or apologies

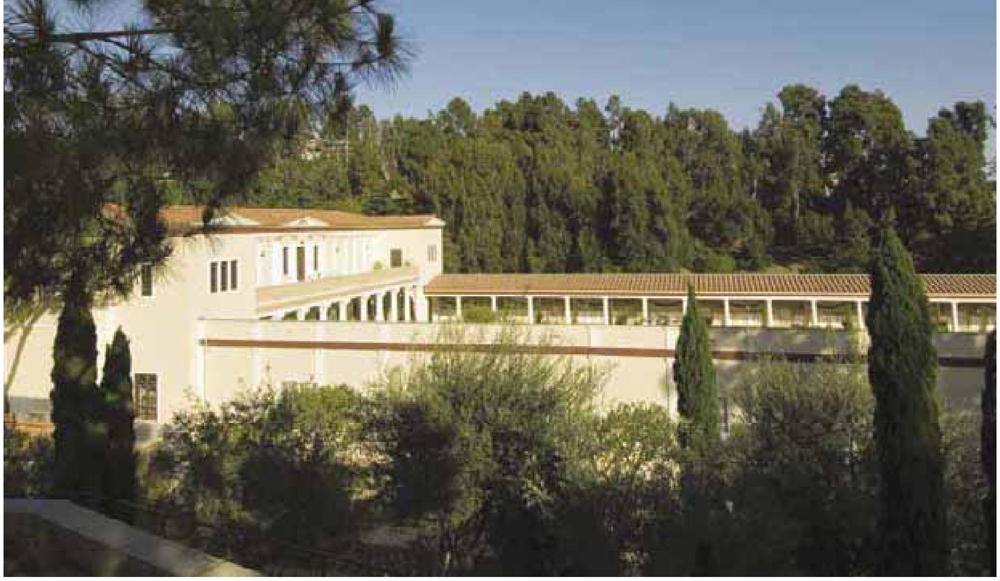
By Clifford A. Pearson

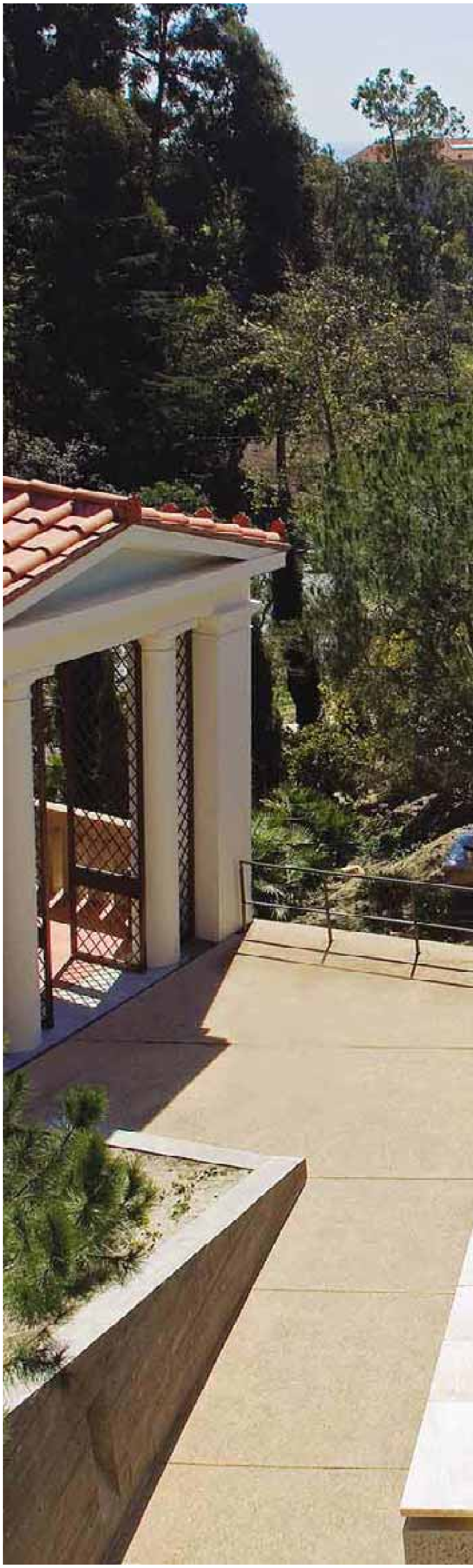
How you approach the Getty Villa determines how you view it. As with history itself, context and perspective shape meaning. Realizing this, Machado and Silvetti Associates envisioned its $275 million renovation and expansion of the villa as a procession—through a 64-acre site in Malibu dominated by a rugged canyon, and just as important, through time. So instead of just fixing up the villa—a facsimile of a 2,000-year-old Roman country house, built in 1974 by the oil tycoon J. Paul Getty—and adding some new support facilities, the Boston-based architects designed a small hill town with the spiffed-up villa as its centerpiece. As a result, they have transformed the way visitors approach, experience, and ultimately, understand the villa and the art it houses.

Writing in 1979 of the Getty Villa, Joan Didion stated, "Something about the place embarrasses people." The museum's "damask-lined galleries of Renaissance and Baroque paintings," its collection of trophy antiquities from Greece and Rome, and its re-created (and relocated) building stirred up "social discomfort" among "the more enlightened." Didion took pleasure in the cultured classes' discomfort with the place and noted that "large numbers of people who do not ordinarily visit museums like the Getty a great deal." So much for the critics.

Project: *Getty Villa, Malibu, California*
Client: *The Getty Trust*
Architect: *Machado and Silvetti Associates—Jorge Silvetti, principal in charge; Rodolfo Machado, consulting principal; Douglas Dolezal, Devin Hong, Christopher Keane, Peter Lofgren, Monica Ponce de Leon, Nader Tehrani, sketchbook team; Peter Lofgren, Tim Love, Hani Asfour, Stephen Atkinson, Conrad Ello, Mimi Love, Nader Tehrani, Russell Walker, master-plan team; Tim Love, Conrad Ello, Mimi Love, Bradley Johnson, George Arnold, Jennifer Beningfield; Andrew Cruse, Markus Elkatsha, Jeremy Ficca, Juan Frigerio, Christopher Genter, Christopher Grimley, Steve Hoard, Andrew Ku, Michael LeBlanc, Stephen Lee, Bruce Miller, Mimi Moncier, Jonathan Ramsey, Susanne Schindler, Ted Touloukian, Ricardo Vargas, project team*
Architect of record: *SPFa*
Engineers: *Nabih Youssef and Associates (structural); Arup (mechanical/plumbing); Kocher Schirra Goharizi (electrical); PSOMAS (civil); URS Corporation (geotechnical)*
Consultants: *Denis L. Kurutz Associates and Korn Randolph (landscape); LAM Partners (lighting); Fisher Dachs (theater)*
General contractor: *Morley Construction*

PHOTOGRAPHY: © BRADLEY JOHNSON/MACHADO AND SILVETTI, EXCEPT AS NOTED; RICHARD ROSS (OPPOSITE)





PHOTOGRAPHY: © RICHARD ROSS (TOP)

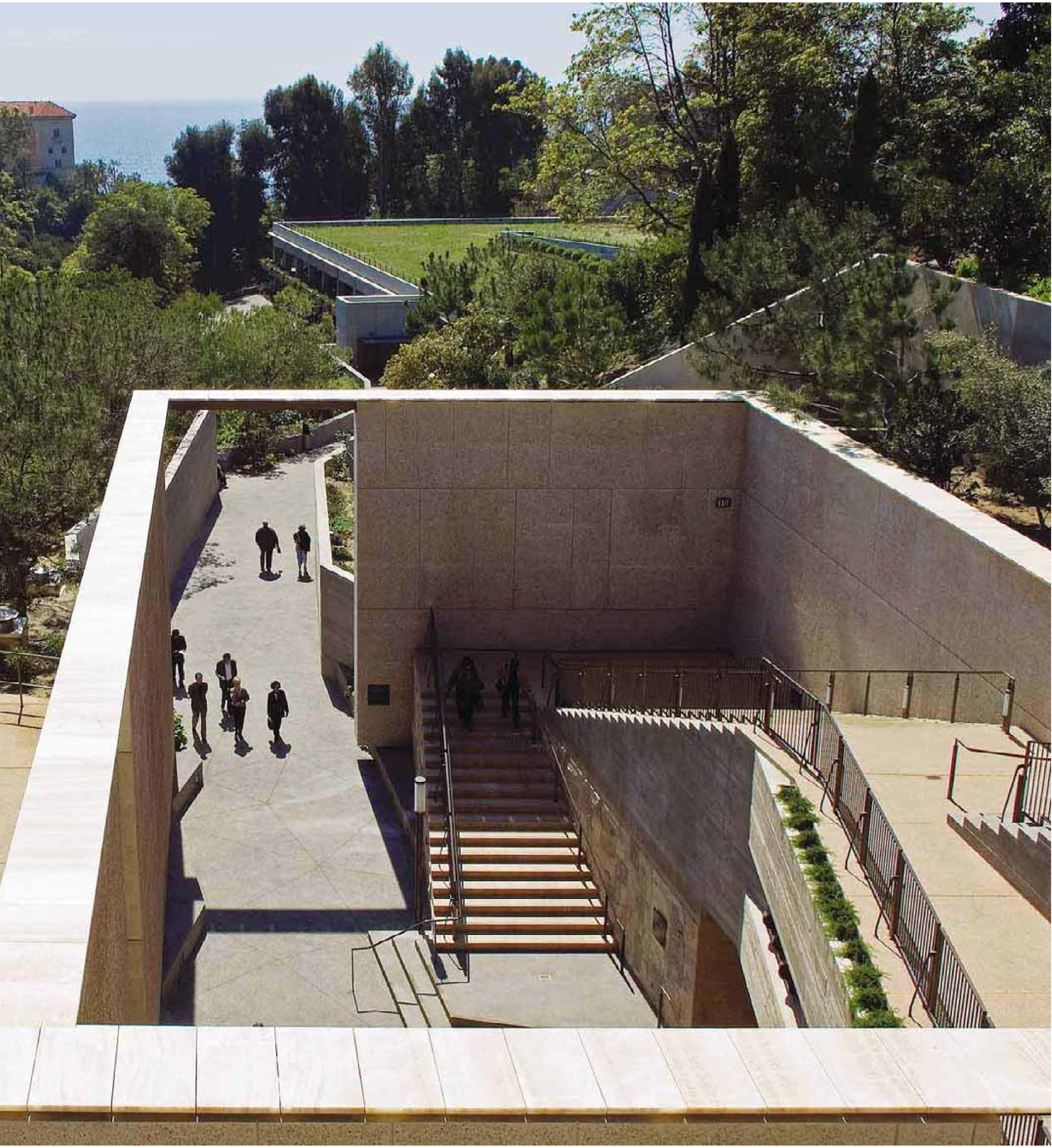
When the museum opened in 1974, visitors arrived at a garage under the villa. Today, most begin their visit at a new green-roofed garage (at top of photo opposite), then continue through the entry pavilion (opposite), and walk along a path that introduces the villa in a series of vignettes and eventually offers a long view of it (above).

But the critics' views did count, especially after Getty died and his staggering bequest to the museum brought with it enormous resources and a profound hunger on the part of the people running the institution for a commensurate level of respect in the art world. With the opening in 1997 of Richard Meier's Getty Center, 13 miles away in Brentwood, the Renaissance and Baroque paintings and the French furniture collection moved there as well. The Getty Trust closed the villa to renovate and rejigger it as a museum of antiquities. A narrower focus on the ancient world certainly made sense for a building modeled on the Villa dei Papiri, a 1st-century house destroyed by the eruption of Mount Vesuvius. But it wasn't really enough to legitimize the mock villa in the eyes of art-world cognoscenti.

Machado and Silvetti, hired in 1994 to reenvision the villa, quickly realized the philosophical challenge they faced, in addition to the technical, functional, and programmatic ones of creating a museum of antiquities. In a book on the Getty Villa published earlier this year, Jorge Silvetti wrote that in today's culture, "historical replicas have lost most of the educational and artistic value they might have had in previous times." According to Silvetti, "Today, historical, literary, or mythological images are brought back to life in order to be consumed as commodities; they are presented as 'themes' to enjoy rather than as sources of knowledge or as genuine aesthetic experiences." Avoiding "the tempting trap of 'thematization' " was at the top of Silvetti's to-do list in 1994 and stayed there for the 12 years it took to complete the Getty project.

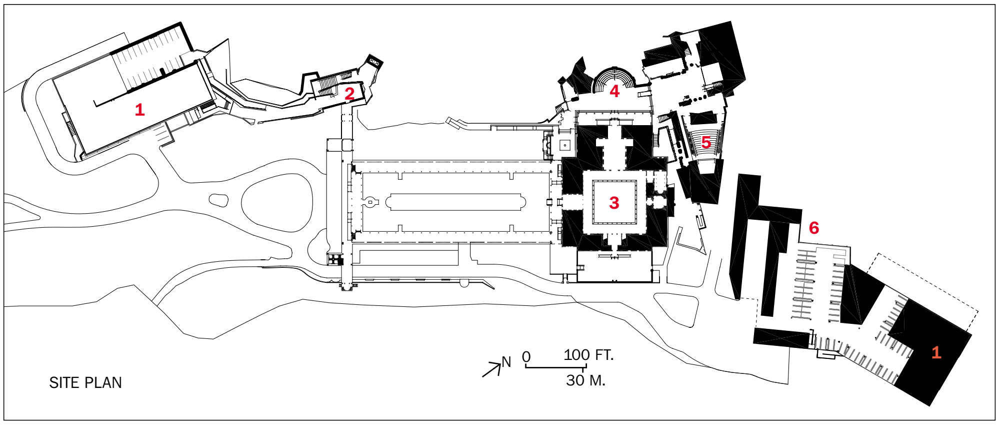
Instead of finding a theme and running with it, Silvetti and his partner Rodolfo Machado tried to retain "the innocence of a replica that had been conceived more as one individual's folly than as a conscious consumerist undertaking." To do this, they needed to place the villa in the proper setting, just as an 18th-century English gentleman might surround a folly on his estate with the right kind of landscaping and ancillary structures. But the Getty Villa's location in a steep canyon and the need for greatly expanded parking, a state-of-the-art auditorium, a new museum shop, café, library, and conservation and research facilities posed major challenges for the architects.

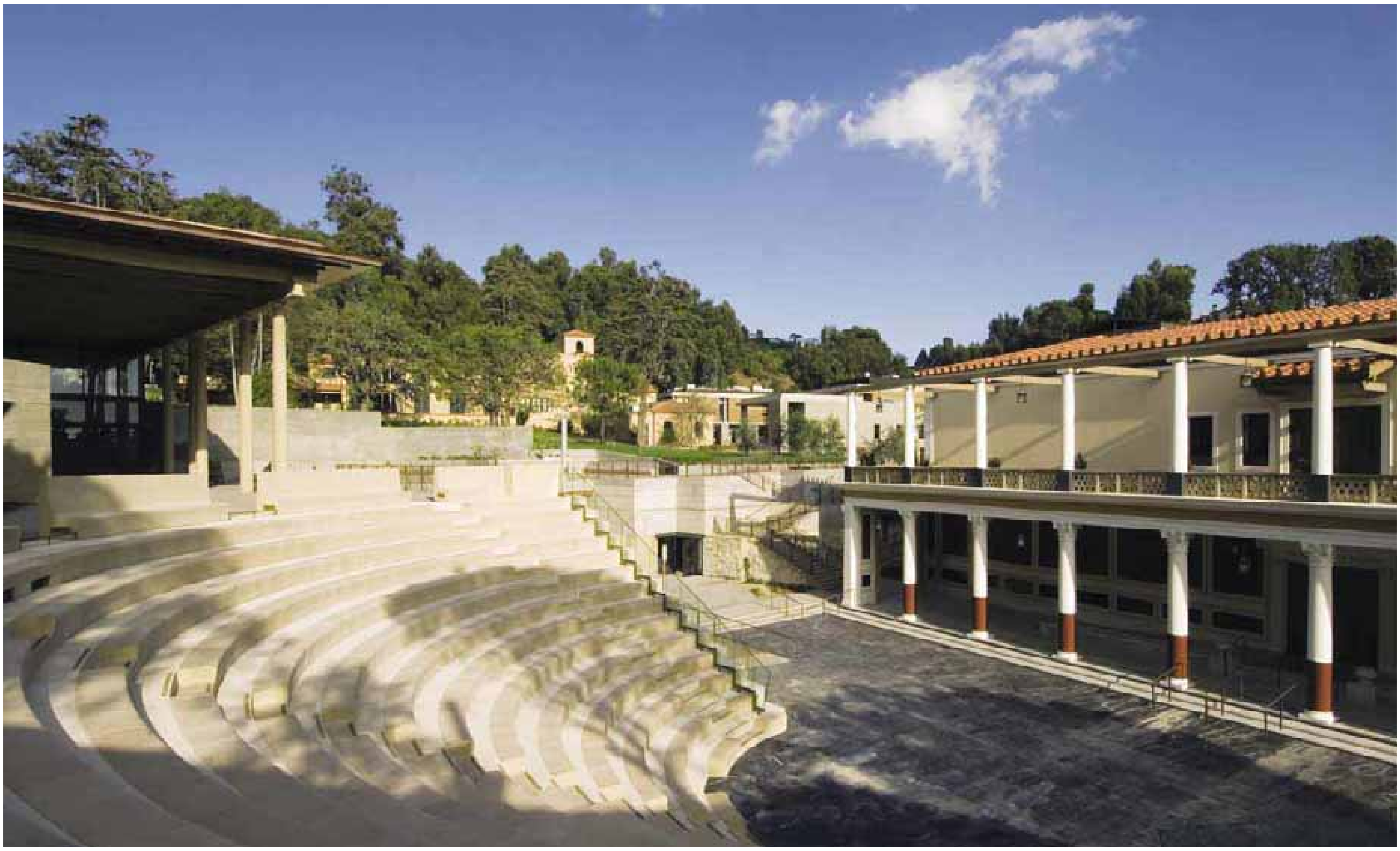
In their initial efforts to fit all the pieces on the site, Machado and Silvetti placed a new parking structure to the northeast of the villa and an outdoor theater in the hills even farther north. In the past, visitors to the museum drove into a one-story garage directly underneath the villa, took a small and inadequate elevator up, and found themselves in the villa's outer peristyle court. The journey from car to ancient Roman courtyard was abrupt, to say the least. To properly introduce visitors to the villa and ease them from the 21st to the 1st century, Machado and Silvetti imagined a leisurely walk around the north side of the villa, past



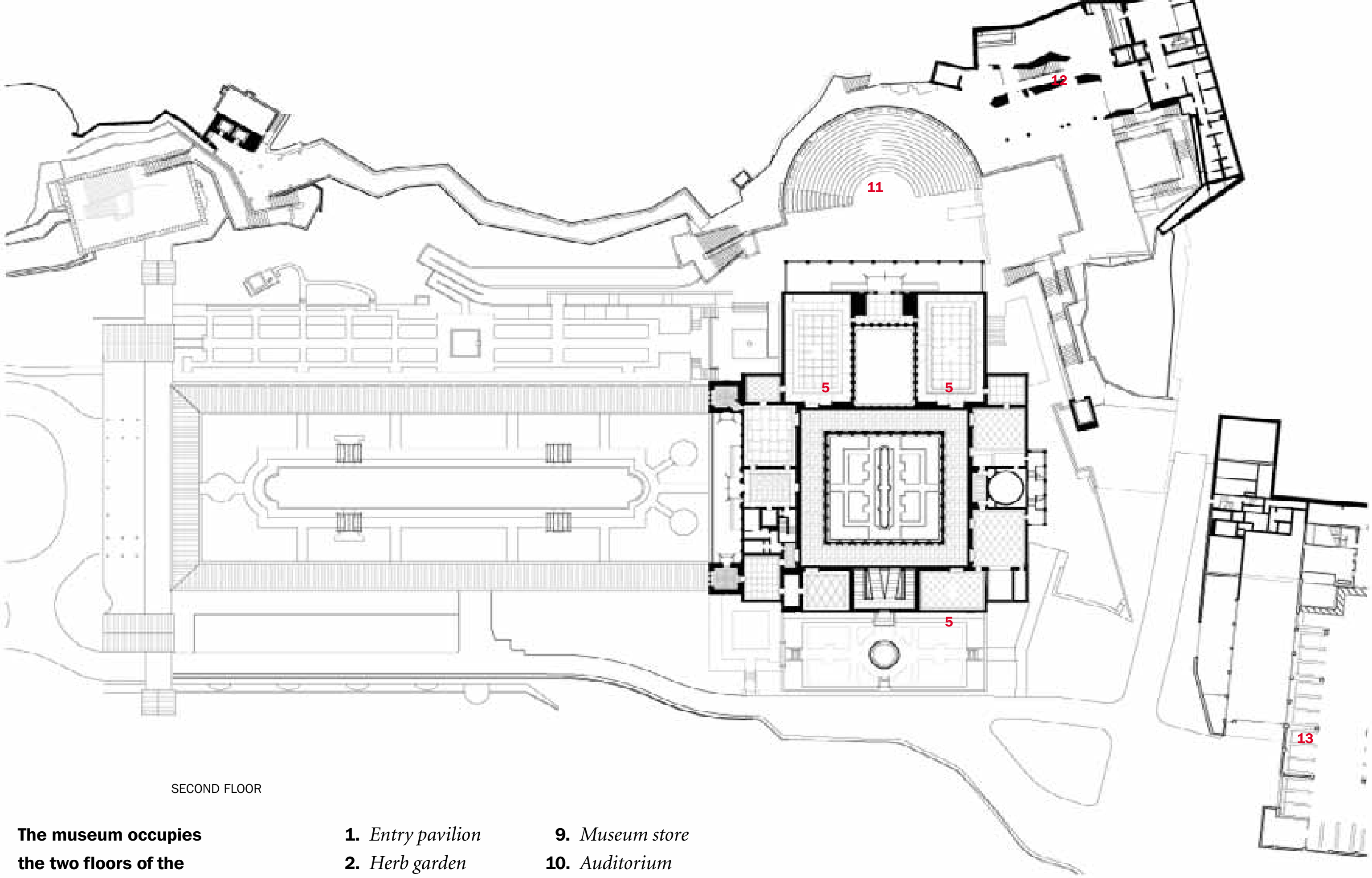
Putting the outdoor theater right next to the villa is historically incorrect, admits Silvetti, but initiates a dialogue between new and (sort of) old (below). Terraces and a shed-roofed café building (bottom left and right) offer ideal places to view the villa.

1. *Parking*
2. *Entry pavilion*
3. *Villa*
4. *Theater*
5. *Auditorium*
6. *North campus*





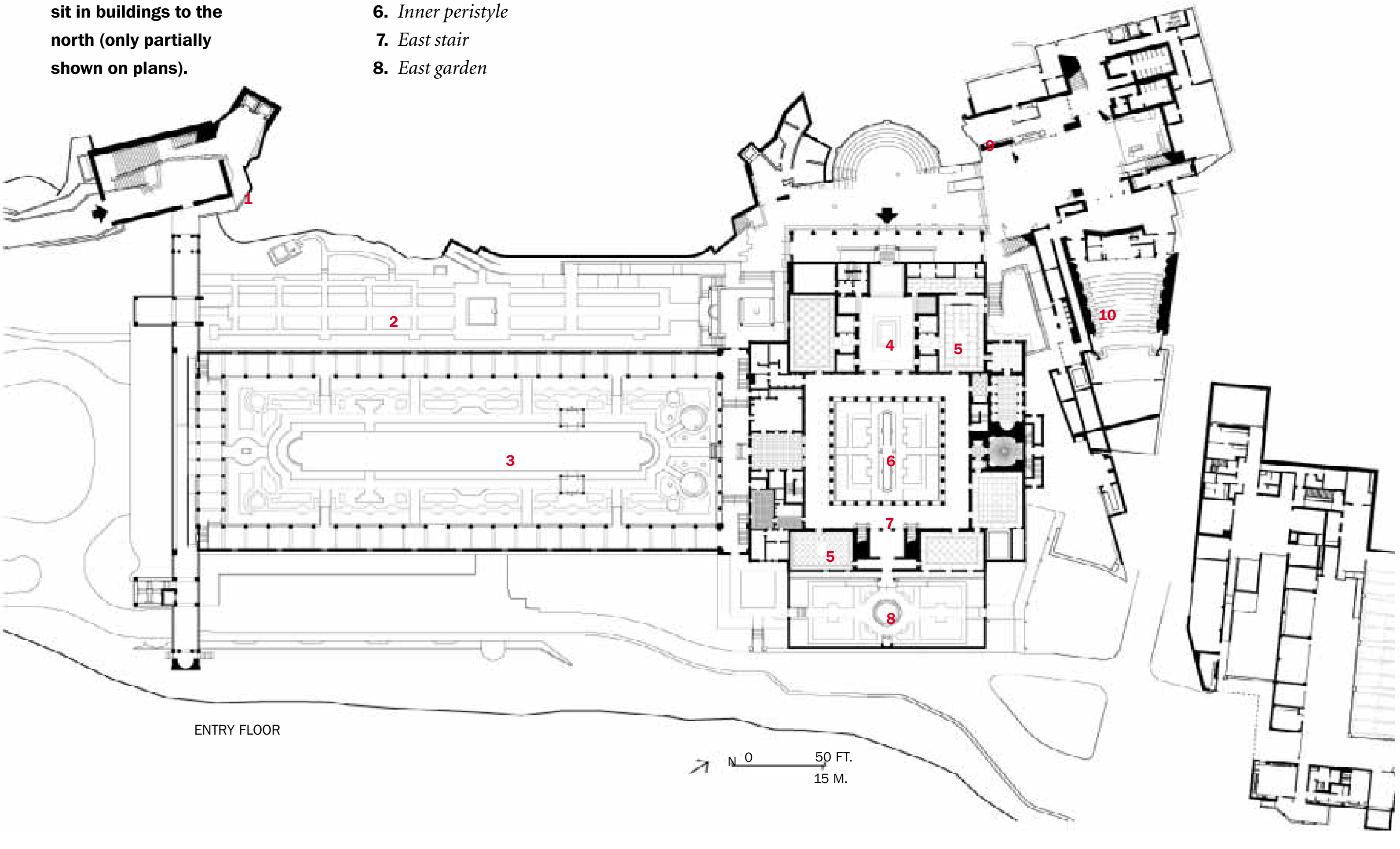
PHOTOGRAPHY: © RICHARD ROSS (TOP)



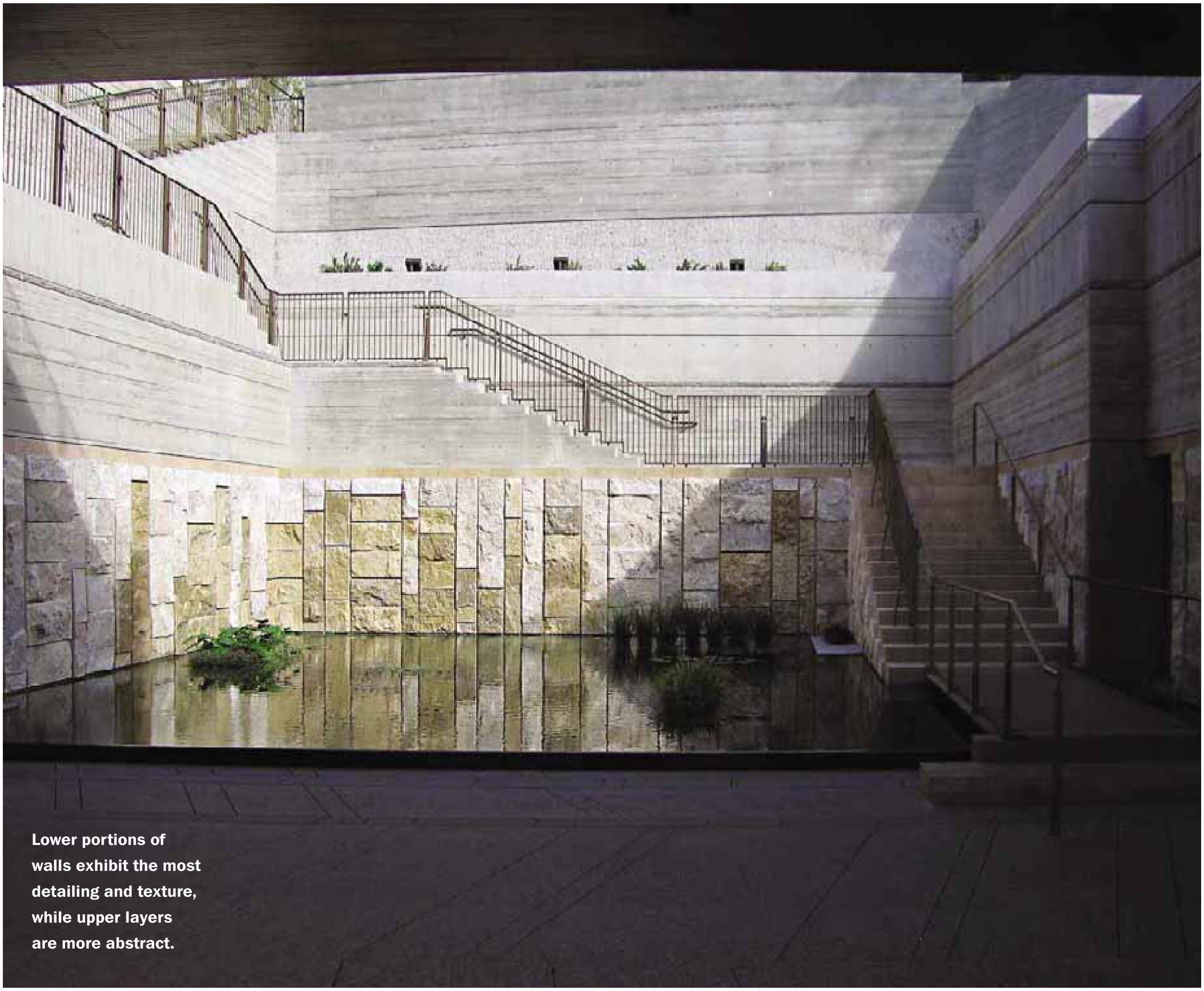
SECOND FLOOR

The museum occupies the two floors of the villa (above and below), while research and conservation facilities sit in buildings to the north (only partially shown on plans).

1. *Entry pavilion*
2. *Herb garden*
3. *Outer peristyle*
4. *Atrium*
5. *Gallery*
6. *Inner peristyle*
7. *East stair*
8. *East garden*
9. *Museum store*
10. *Auditorium*
11. *Theater*
12. *Café*
13. *Parking*



ENTRY FLOOR



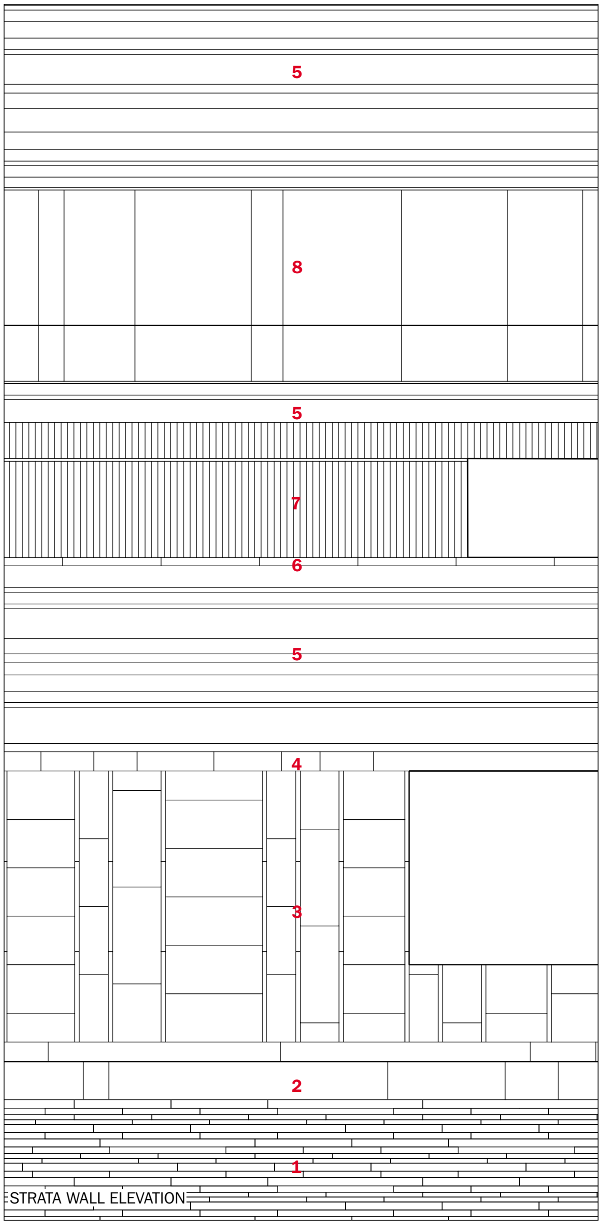
Lower portions of walls exhibit the most detailing and texture, while upper layers are more abstract.

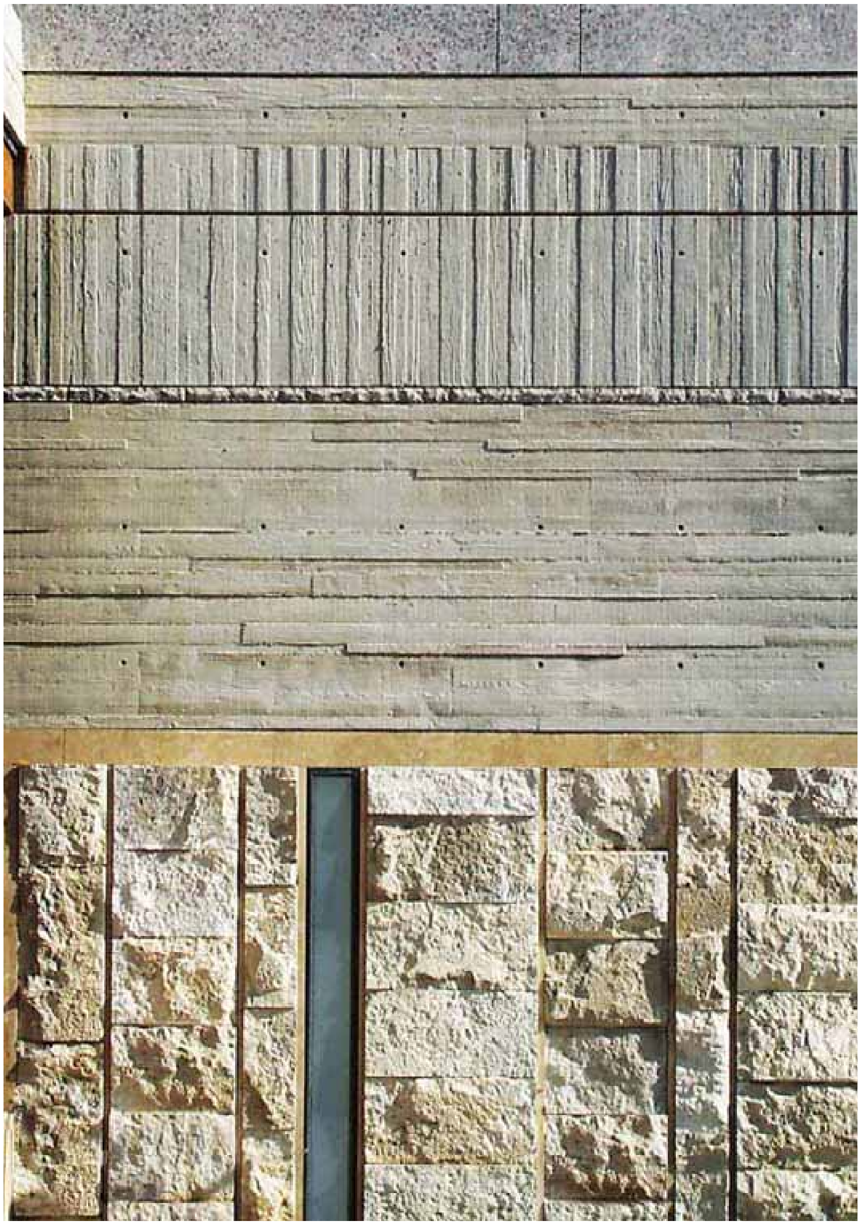
the existing ranch house where Getty had lived, and finally to the atrium at the northwest corner of the villa, where people in ancient times would have entered the house. After touring the museum, visitors could climb the hill or take a funicular to the amphitheater overlooking the villa and the beaches of Malibu.

During the next few years, the architects struggled with changing demands, eventually moving the theater to the west side of the canyon and adding a garage southwest of the villa. In the process, they changed the complex's "center of gravity." But the core idea remained the same: to introduce visitors to the villa slowly in a series of vignettes and let them enter the museum through the atrium. Although they adopted the south-entry scheme reluctantly at first, the architects eventually realized it offered many advantages—such as creating a drop-off area and loggia on the ocean side of the villa and a monumental entry pavilion just west of it.

By pushing most of the new buildings into the side of the canyon, Machado and Silvetti hid much of the structures' bulk and used them as a finely articulated retaining wall. The firm also tied the various pieces together with a meandering path punctuated by stairs, landings, terraces, and scenic overlooks. Starting at the drop-off level at 144 feet above the surf, the path offers visitors small views of the villa and then eventually a grand view of it from above at 208 feet. As they ascend the side of the canyon, visitors go back in time to the 1st century. To highlight this journey, the architects treated the exteriors of the new buildings as "strata walls" whose combinations of expensive stones (black marble, cleft porphyry, Noce travertine), lovingly poured concrete, and fine accent materials (bronze and Afrormosia wood) recall levels of an archaeological dig. Shifted about 25 degrees from the orthogonal grid of the villa, the new buildings signal that they come from a different era.

The best of the new is the grand entry pavilion, whose freestanding, onyx-topped portal frames a dramatic view of the villa looming above it. "It's a protracted threshold with an Acropolis-like view," says Machado. Climbing the pavilion's open-air stair, you sense a charged dialogue between one era and another. But as you arrive at the amphitheater and continue to the shedlike café building, the architectural conversation becomes more muddled. Are those columns with their abstracted square capitals supposed to speak a new kind of Classical language or are they modern-day neighbors trying to defer to their elders? It's not quite clear. The outdoor spaces spanning the divide, however, are wonderful: well-proportioned, urbane places

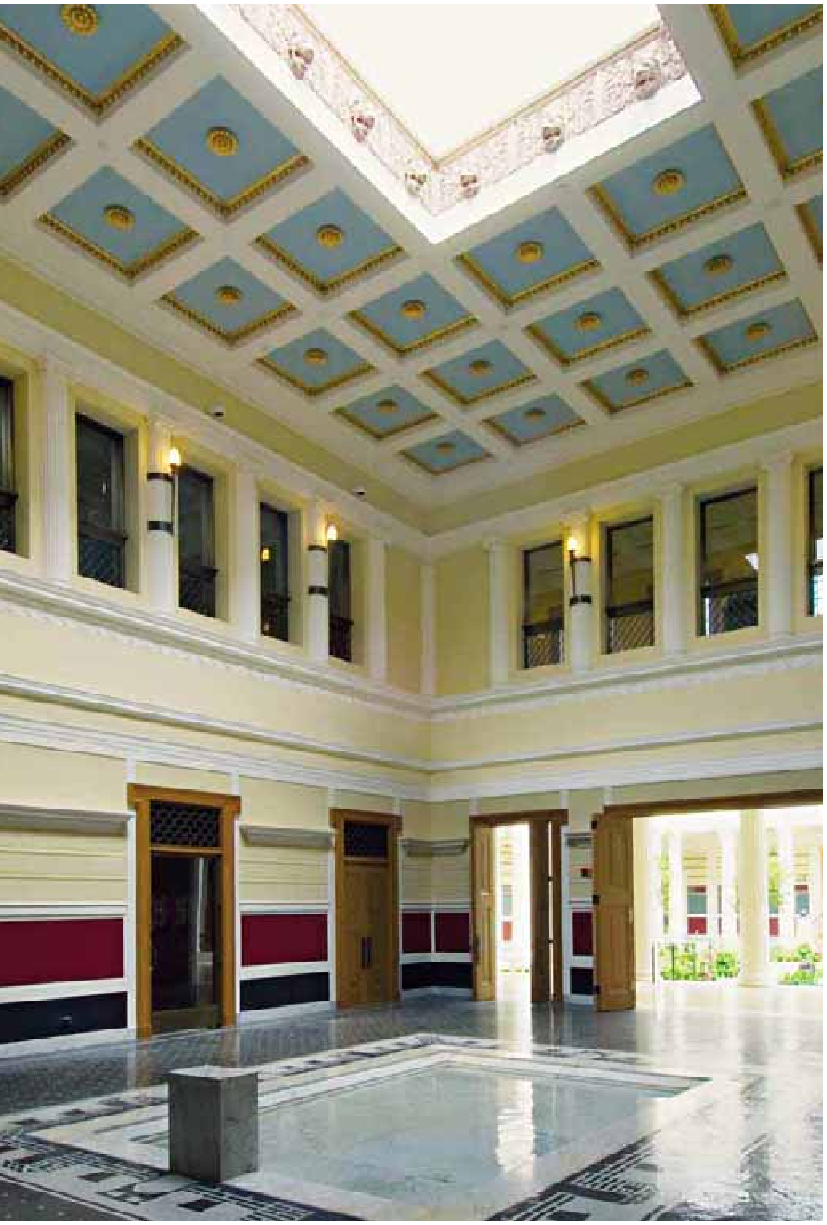


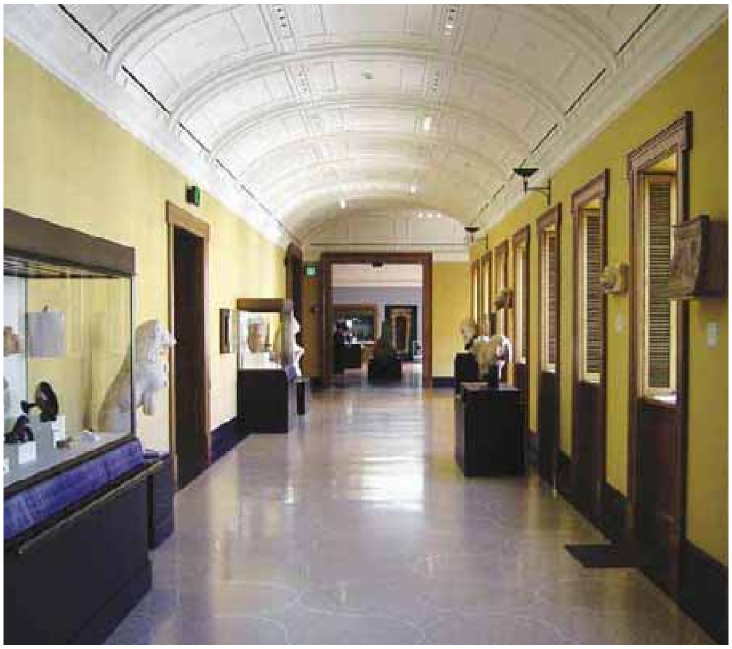


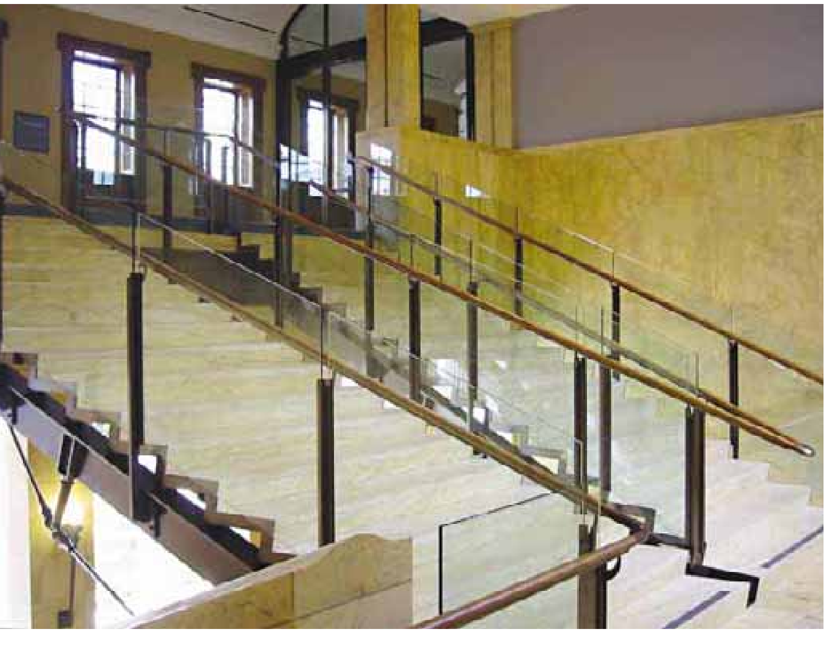
1. *Honed China black marble*
2. *Ground and acid-etched concrete*
3. *Cleft Noce travertine with honed Noce travertine*
4. *Honed Noce and bronze channel*
5. *Poured concrete*
6. *Cleft porphyry stone*
7. *Poured concrete and strips of Afrormosia wood*
8. *Acid-etched concrete with red aggregate*

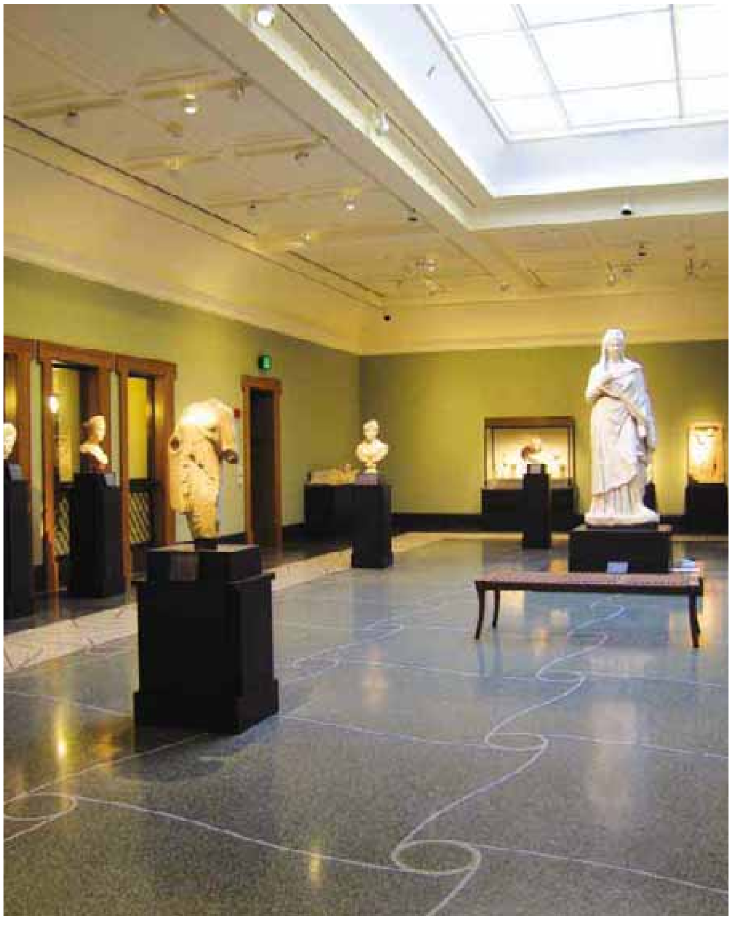
"We wanted to create a syntax of materiality," says Silvetti. While the architects used a consistent palette of materials, they varied the composition with each "strata wall" (drawing above and photo, above right). Black marble from China (right) wraps the walls of a courtyard below the shedlike café building (far right).

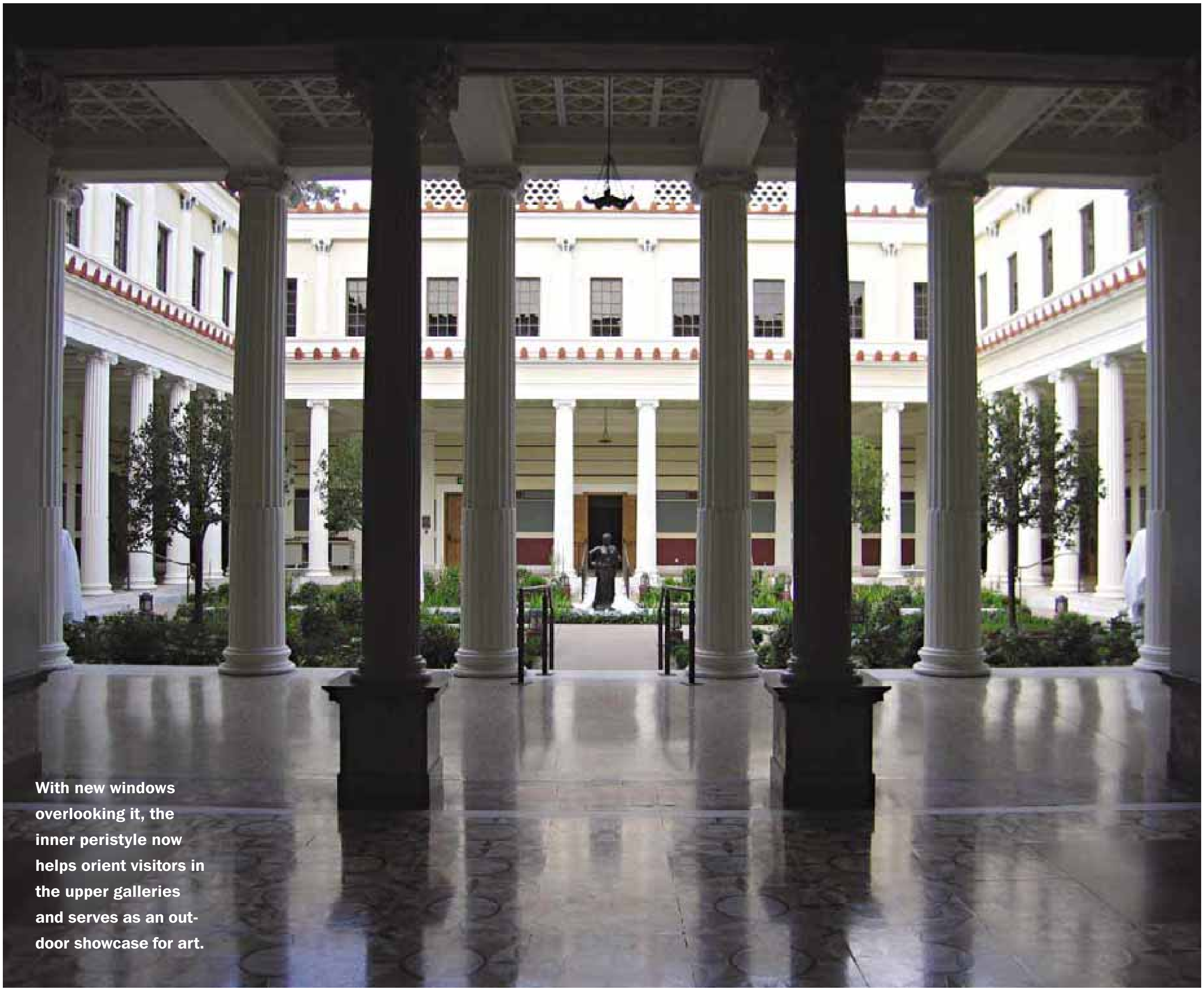
The architects stripped the damask from the gallery walls and added vaulted ceilings to corridors overlooking the inner peristyle (below). They also inserted new windows into these corridors and in second-story spaces around the atrium and installed a retractable skylight above the atrium pool (left). A frankly modern stair connects the museum's two floors (bottom left). New floors, lighting, and skylights in the galleries (bottom) provide elegant settings for the collection's ancient Roman and Greek art.











With new windows overlooking it, the inner peristyle now helps orient visitors in the upper galleries and serves as an outdoor showcase for art.

PHOTOGRAPHY: © RICHARD ROSS (TOP LEFT)

for enjoying a snack, relaxing, or pondering the riddle of restoring a facsimile of a house that no one in 2,000 years has seen.

As for the villa itself, Machado and Silvetti's renovation delivers a near miracle—a museum that elicits no smirks from the art world. Without irony or any Postmodern winks, the architects treated the villa as a serious building, as "an artifact in a collection," explains Silvetti. First-time visitors probably won't know it, but the architects made major changes—including adding 58 windows to the once-dark gallery corridors around the inner peristyle, opening up the atrium with a retractable skylight, and creating a series of dazzling stone floors that interpret ancient decorative patterns. They also inserted a frankly modern stair on the east side of the museum, whose exposed bronze structure reminds us that ancient Roman houses never had a second floor, so there's no 1st-century precedent to use here.

Machado and Silvetti designed all of the display cases and an ingenious system of power boxes hidden below the floors, which affords curators a great degree of flexibility in placing artworks. That may come in handy, since Italy claims that some of these ancient artifacts were plundered by tomb raiders and then acquired illegally by the Getty. Marion True, who had been the Getty's curator of antiquities until she retired last year, is currently standing trial in Rome for such acquisitions. But for the time being, the art she helped bring to the Getty looks smashing where it is.

As every jeweler knows, the setting is as important as the jewel, especially if the rock turns out to be cubic zirconia. Machado and Silvetti has done a masterful job with the Getty's setting, crafting a sophisticated ensemble of buildings, plazas, and landscaping that finally provides a real home for a relic of another time and place. ■

Sources

Bronze curtain wall: *Custom by Berger Iron Works*

Precast concrete: *Shotcrete*

Steel windows and doors: *Hope's Steel Windows*

Wood windows: *Duratherm*

Skylights: *Metcoe*

Bronze doors: *Custom by Washington Iron Works*

Demountable partitions: *Modernfold*

Cabinetwork: *Northwestern Fine Architectural Woodwork*

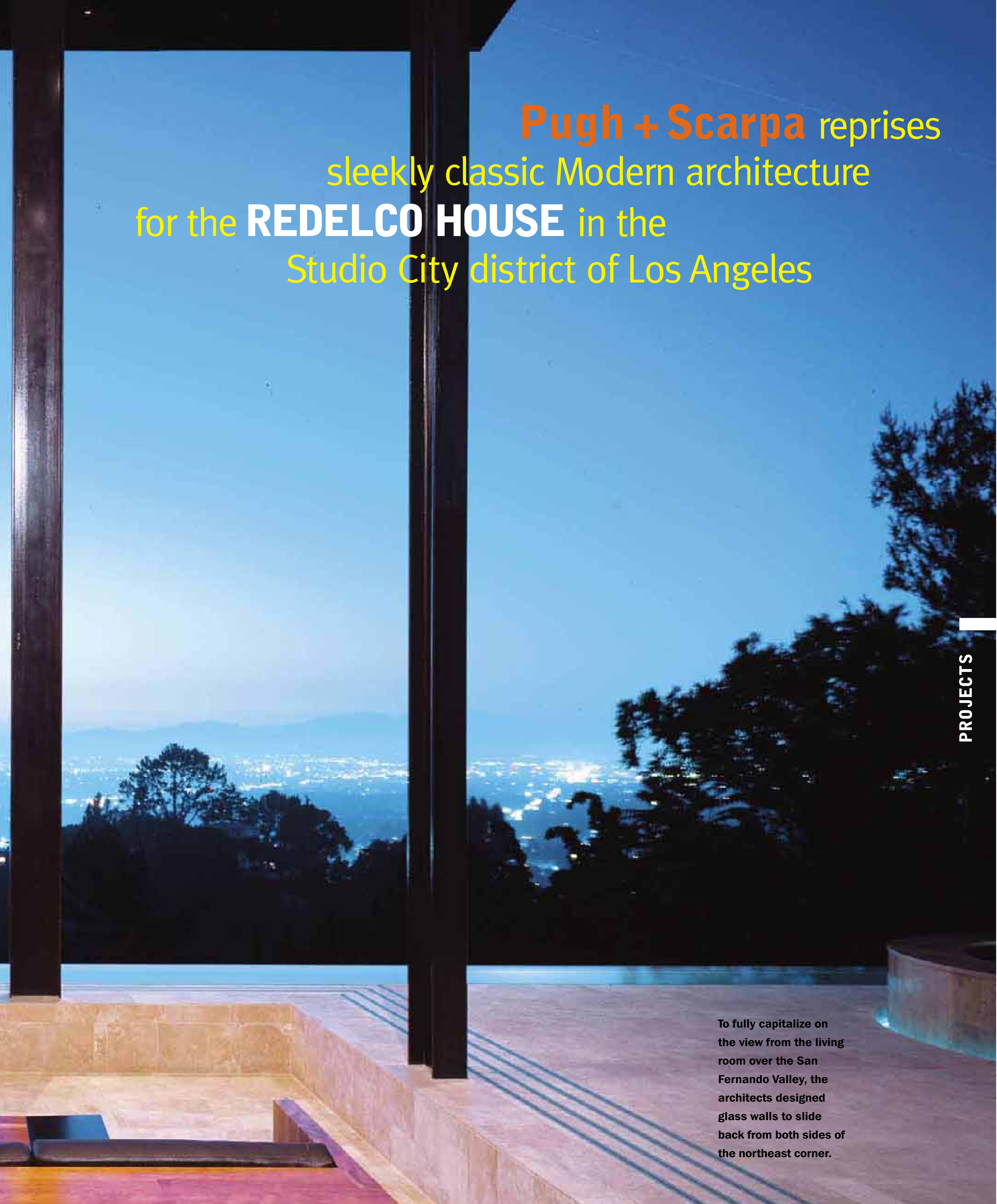
Wall coverings: *Knoll Textiles*

Floor and wall tile: *Dal-Tile; Quarry Tile; Vidrotil*

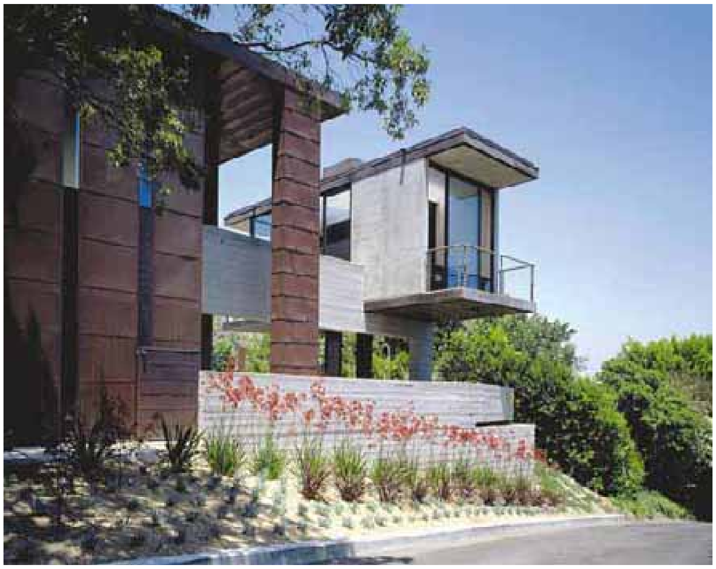
Wood-block flooring: *Kaswell*

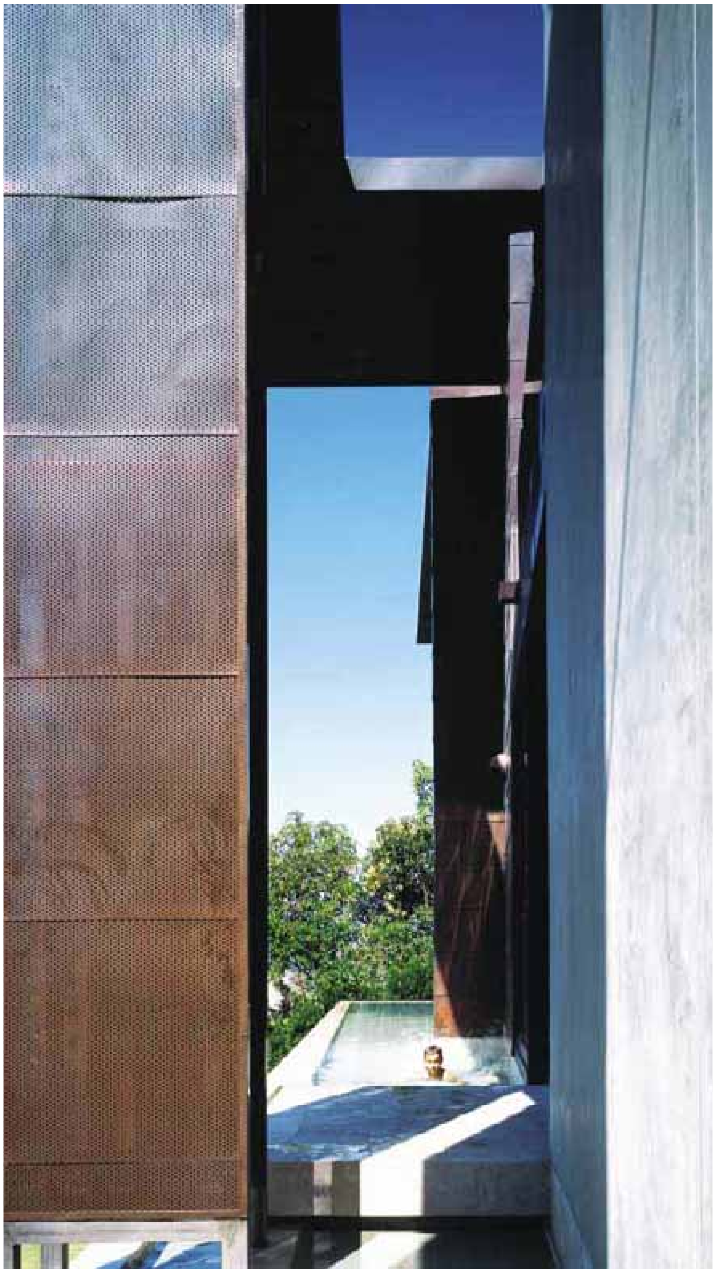
For more information on this project, go to Projects at **www.archrecord.com**.

Pugh + Scarpa reprises sleekly classic Modern architecture for the **REDELCO HOUSE** in the Studio City district of Los Angeles



To fully capitalize on the view from the living room over the San Fernando Valley, the architects designed glass walls to slide back from both sides of the northeast corner.





A steel, glass, and concrete pavilion for a home office juts out on the south elevation facing the road (top). A narrow pool, integral to the house's poured-concrete base, edges the north side of the living room (left).

By Suzanne Stephens

As one recent project by Pugh+Scarpa demonstrates, the Los Angeles version of the classic Modern house is still thriving—glamorously so. The city's most memorable houses always seem to be perched high on the crest of a verdant hill where their taut, planar glass walls open out expansively to breathtaking views of surrounding mountains, valleys, and often the Pacific Ocean. Modernist architecture was made for L.A.'s dramatic topography, lush vegetation, and mild climate, as Frank Lloyd Wright, Rudolf Schindler, and Richard Neutra discovered in the 1920s when designing their iconic residences for adventurous arts patrons. Later, in the post–World War II years, the Case Study House program, conceived by John Entenza, publisher and editor of *Arts and Architecture* magazine, proved that an audience for more modest, economical examples awaited. The spare, linear houses by Raphael Soriano, Pierre Koenig, Charles Eames, and Neutra, among others, promulgated indoor-outdoor living by taking advantage of the latest developments in glass and steel technology.

Some 60 years later, the Redelco House keeps that legacy alive: It maintains the simplicity and spareness of its Case Study predecessors, even if its 4,700-square-foot size exceeds the 1,200-to-2,500-square-foot range of the postwar efforts. Indeed, its scale and volumetric spaces bring to mind Schindler's 1926 house for Dr. Philip Lovell in Newport Beach. Similarly, its linear steel framing recalls the 1929 Neutra house for Lovell in Griffiths Park, which historian Thomas S. Hines calls the first all-steel-framed residence in America.

Designed for a young entrepreneur (who gave his home its corporate-sounding name), the Redelco House occupies a small, 100-by-150-foot site crowning a hill in Studio City, a district in Los Angeles that overlooks the San Fernando Valley. From the street, the house presents a deliberately subdued entrance, with copper cladding stretching over most of the south facade's metal frame to afford privacy to the residents and protect against heat gain. As one enters the domestic precinct, one's eye is drawn out toward the valley to the north, a panorama dramatically framed by the liquid line of a narrow pool bounding the limestone terrace. "I liked the strong edge of water against the valley and the Santa Monica Mountains," says partner in charge Lawrence Scarpa, AIA. "I wanted a crisp horizon like the one you see at Kahn's Salk Laboratories," he explains, referring to the central court of the La Jolla landmark of 1966, sited with a dead-on view of the ocean.

The long rectangular main house is composed of two separate volumes: a steel-framed living and dining pavilion and, abutting it, a wood-framed structure in which a master bedroom sits atop the kitchen. A glass expansion joint for earthquake protection separates the two. Underneath the main level, the architects were able to tuck a gym and guest bedroom into the poured-concrete base of the house, where these spaces can open out onto a small green lawn, thanks to the drop in

---

Project: *Redelco House, Studio City, Los Angeles, California*

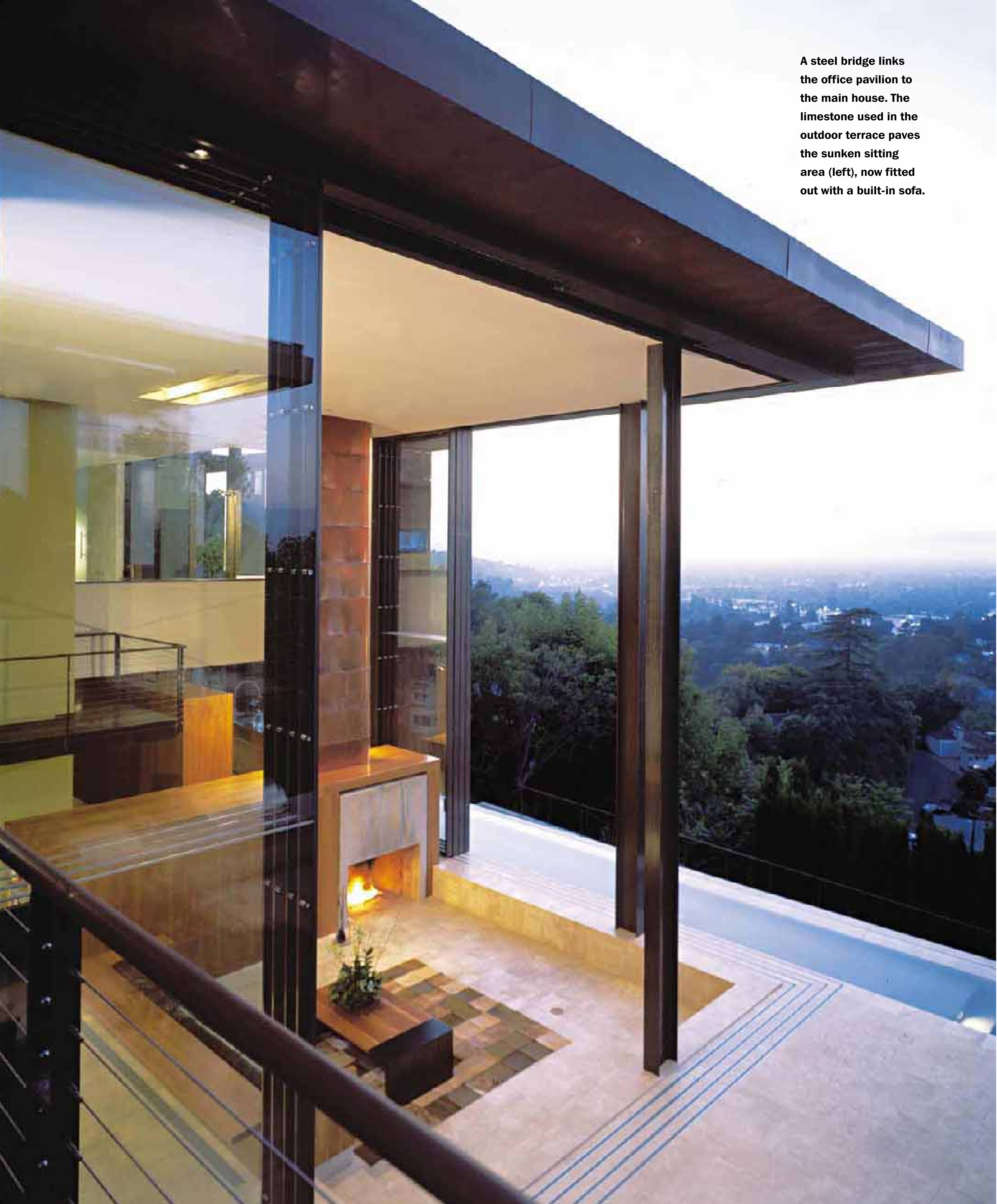
Architects: *Pugh+Scarpa—Lawrence Scarpa, AIA, principal in charge; Ching Luk, project architect; Angela Brooks, AIA, Jackson Butler, Silke Clemens, Vanessa Hardy, Gwynne Pugh, AIA, Katrin Terstegen, design team.*

Owner: *Withheld*

Engineers: *Gordon Polon, (structural); Helfman Halloossim (m/e/p)*

General contractor: *RJC Construction*

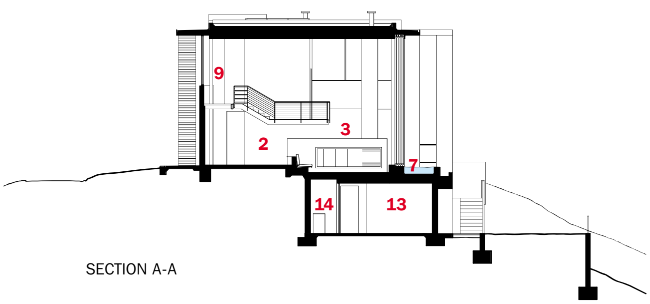
PHOTOGRAPHY: © MARVIN RAND



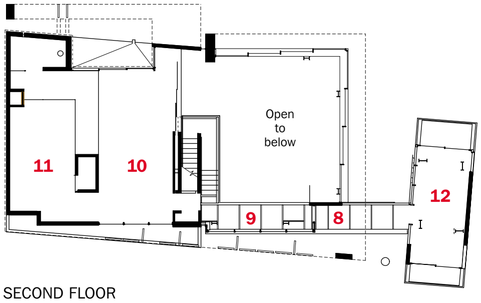
A steel bridge links the office pavilion to the main house. The limestone used in the outdoor terrace paves the sunken sitting area (left), now fitted out with a built-in sofa.

Pugh+Scarpa designed a freestanding structure (below) to contain the fireplace, a tub, and the media center in the master bedroom. The bedroom overlooks the living room (opposite), and perforated steel stairs and bridges connect the various spaces. Behind the copper-clad chimney, a stair leads down to the gym.

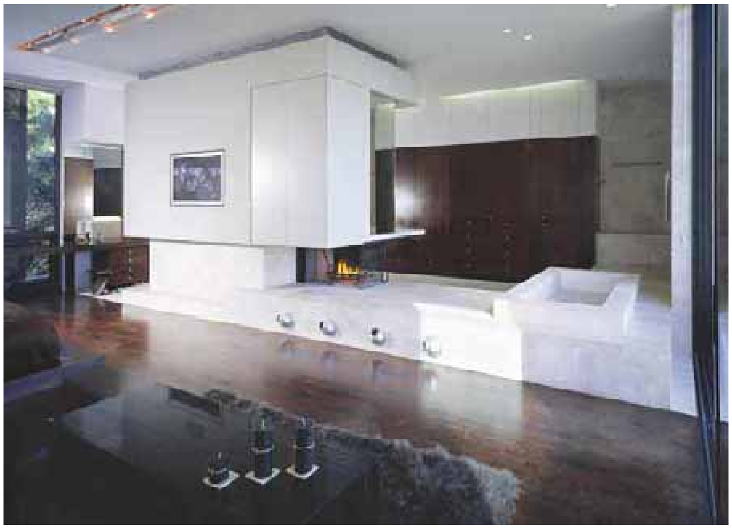
1. *Entry terrace*
2. *Dining area*
3. *Living area*
4. *Kitchen*
5. *Laundry*
6. *Garage*
7. *Pool*
8. *Breezeway*
9. *Bridge*
10. *Master bedroom*
11. *Master bath*
12. *Studio*
13. *Gym*
14. *Storage*

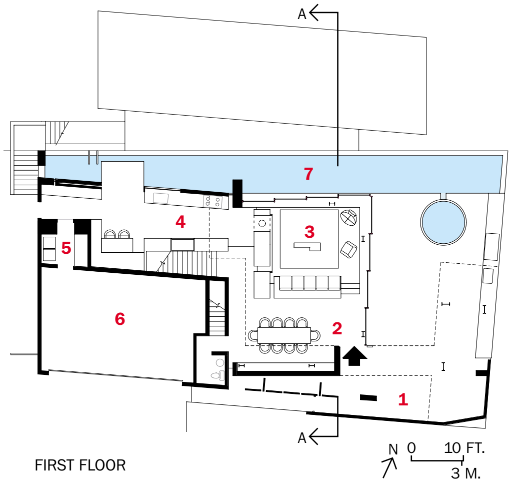


SECTION A-A



SECTION FLOOR





FIRST FLOOR

grade of the rear slope. The concrete substructure also supports the long trough of the swimming pool edging the entrance terrace above.

Along the entrance facade, a bridge of rusted-steel grating skims over the entrance terrace, connecting the main house to a separate steel-frame-and-glass pavilion for the owner's home office. The terrace, deliberately ample enough for parties, features an outdoor grill and hot tub. To enhance the porchlike character of the adjoining living room, the architects designed its 20-foot-high glass walls to slide back from the northeast corner on both sides—effectively dematerializing it. Access to the outdoors just doesn't stop: You can sit on the ledge of this living room's sunken seating area and dangle your feet in the pool.

Although the master bedroom overlooks the 22-foot-high living room mezzanine-fashion, sliding panels can seal off this bedroom and adjoining bath when the owner so desires. The interlocking spaces of the house, connected by perforated-steel stairs and bridges, give it a more intimate scale than its overall size may suggest. The ample presence of maple built-in furniture and cabinets, and copper cladding the chimney, impart natural, warm tones to the spare, immaculate interiors.

The owner had first approached Pugh+Scarpa in 1994, after he decided to buy the property and tear down the nondescript 1970s house that came with it. Once the house was in construction, however, the client stopped the project, owing to a business setback. Around 2000, he decided to resume building. By then, the scheme had to meet changing earthquake codes, and new zoning affected the setbacks from the property line. Scarpa nevertheless welcomed the modifications: "I already had second thoughts about the design," he says. "I had gotten better at doing more with less, and those extra ideas that appealed when I was younger detracted from the project." Fortunately, the client agreed.

The house seems ideal for an owner with an abiding taste for the Minimal and who likes to entertain but doesn't have to worry about messy, accident-prone children. Its grand-luxe aspect may surprise those who know Pugh+Scarpa's work in affordable housing and sustainable design, such as the Umbrella House [RECORD, April 2005, page 176]. "It's just like the movies," says Scarpa. "It's easy to be typecast here." Although the firm is not about to give up its socially conscious efforts, its Redelco House affirms its agility in being able to step into a glamourous role when it wants to. ■

Sources

Metal-and-glass curtain wall: *Giroux Glass; Fleetwood Aluminum; U.S. Aluminum*

Wood floor and roof joist: *Trus Joist MacMillan*

Hardware: *Schlage*

Cabinet hardware: *Hafele*

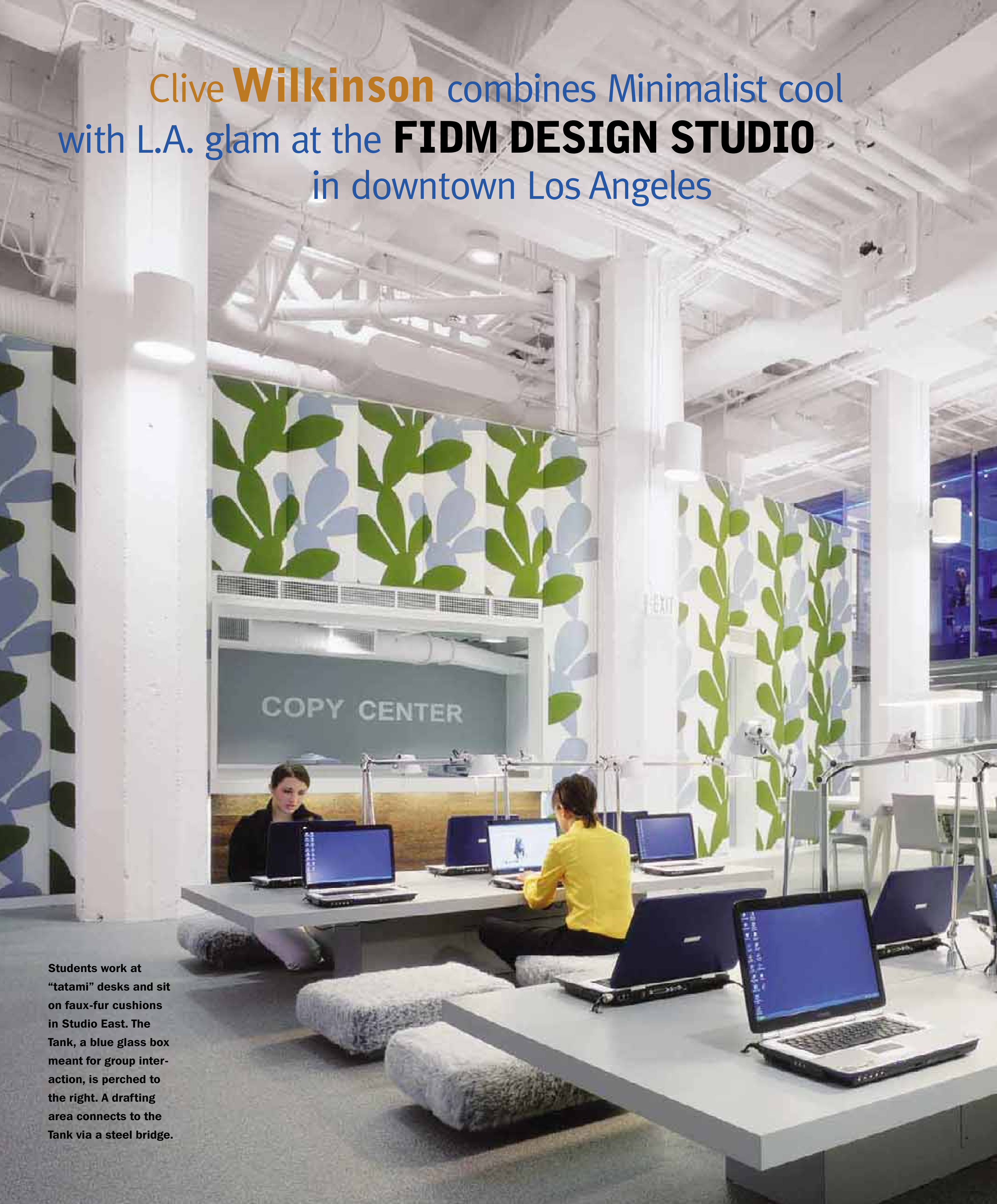
Cabinet and customwork: *Soli Craft*

Paints and stains: *ICI*

Lighting: *Halo Downlight; Capri Trac*

For more information on this project, go to Projects at **www.archrecord.com**.

Clive **Wilkinson** combines Minimalist cool with L.A. glam at the **FIDM DESIGN STUDIO** in downtown Los Angeles



Students work at "tatami" desks and sit on faux-fur cushions in Studio East. The Tank, a blue glass box meant for group interaction, is perched to the right. A drafting area connects to the Tank via a steel bridge.

PHOTOGRAPHY: © BENNY CHAN/FOTOWORKS

By Sam Lubell

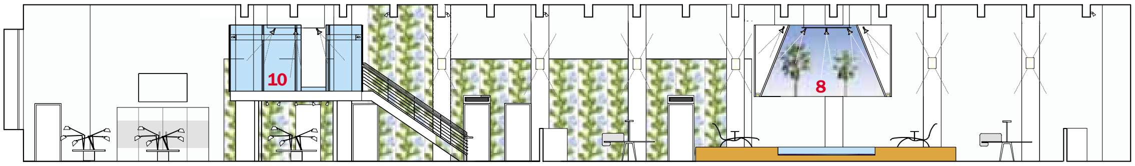
It's hard to know what to make of downtown Los Angeles. Although many stretches seem underactive, it's showing signs of life, with condos, restaurants, and shops arriving in striking numbers. The changes are exciting, but many building projects rely on uninspiring, formulaic imitations of Mediterranean, California Bungalow, or New York loft styles in their design, both inside and out. A refreshing exception to this mishmash is the Fashion Institute of Design and Merchandising's (FIDM) Design Studio in Los Angeles, by Clive Wilkinson Architects, a firm based in the city. The 11,400-square-foot interior renovation, which occupies the former 20-foot-high main hall on the first floor of the 1926 Standard Oil building, is part of a two-block downtown campus for about 4,000 students near the Staples Center. It is also located on the edge of what is becoming the city's fashion district, owing to the recent appearance of clothing and textile-related businesses in the vicinity. Appropriately, Wilkinson's Design Studio combines some of the spare and subdued character of New York's own renovated commercial structures in SoHo or Tribeca with a lively palette of colors and pop motifs identified with Southern California.

FIDM is a private college with four campuses in California specializing in fashion, interiors, graphics, and film-set design, as well as marketing and business. The purpose of the new Los Angeles space, say the architects, is to supply studio and study areas to an urban campus that had lacked both, and to invigorate the school's image with an original interior that would inspire students in their creative work. Wilkinson had already begun to address the need to create an identity for FIDM with a building he completed for its Irvine campus in Orange County, California, in 2002. That unconventional project—featuring bright pink walls and bloblike furniture in a converted warehouse—was originally greeted with skepticism by the faculty. But it is now a beloved fixture, which Wilkinson, a South African who opened his office in Los Angeles in 1991, says has helped triple the enrollment at that campus in just two years. Irvine's success helped him land this job, along with several others on the downtown campus. Now the firm is working on classrooms and a lecture hall on the floor above the Design Studio and is designing a multistory residence and classroom hall down the street.

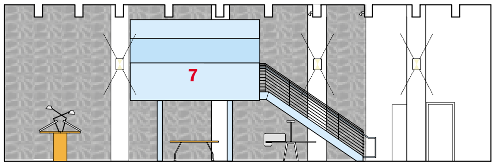
In renovating the former bank, Wilkinson divided the double-height hall into two parts separated by the building's lobby: The L-shaped Design Studio East is reserved for computers and individual study, and the rectangular Design Studio West is designated for drawing and group activities. To make the most of the space, the architects left the banking hall's concrete shell, concrete columns, and mechanical elements exposed. But the look is a far cry from a rough-edged industrial loft. Pop cultural motifs and stylish touches reflect the fashion-conscious student body and convey a breezy Southern California attitude. For instance, a cotton fabric printed with abstracted, brightly colored cactuses and flowers covers the walls to help absorb sound. Workspaces, made flexible via wireless Internet, include low computer desks, called "tatami tables," accompanied by rectangular-shaped faux-fur sitting cushions. Elsewhere, long, open white tables with sliding dividers allow students to work together or individually.

Three focal elements designed for student interaction heighten the quirky aesthetic. In Studio East, the "Tank," a 17-by-17-foot box, is

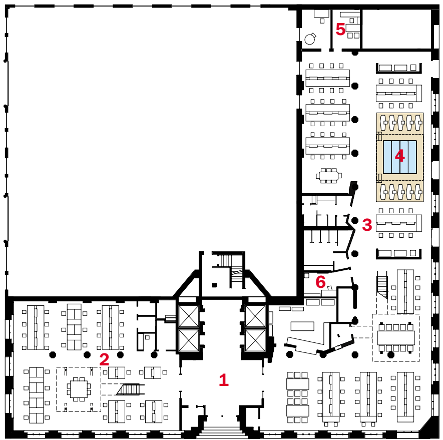
Project: *Fashion Institute of Design and Merchandising Design Studio, Los Angeles, California*
Architects: *Clive Wilkinson Architects—Clive Wilkinson, Alexis Rappaport, Hailey Friedman, design team*
Engineer: *Johnson Leifield Engineers (structural); Simon Wong & Associates (mechanical); MDC Engineers (electrical)*
General contractor: *Steiner Construction*



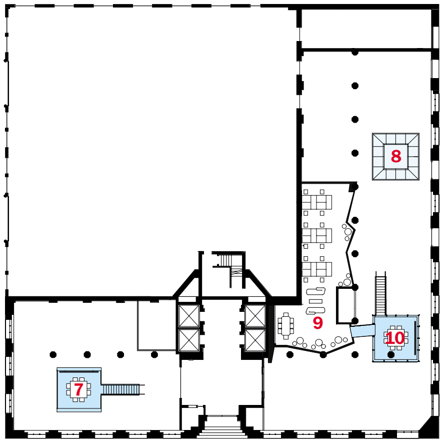
INTERIOR ELEVATION OF EAST STUDIO



INTERIOR ELEVATION OF WEST STUDIO



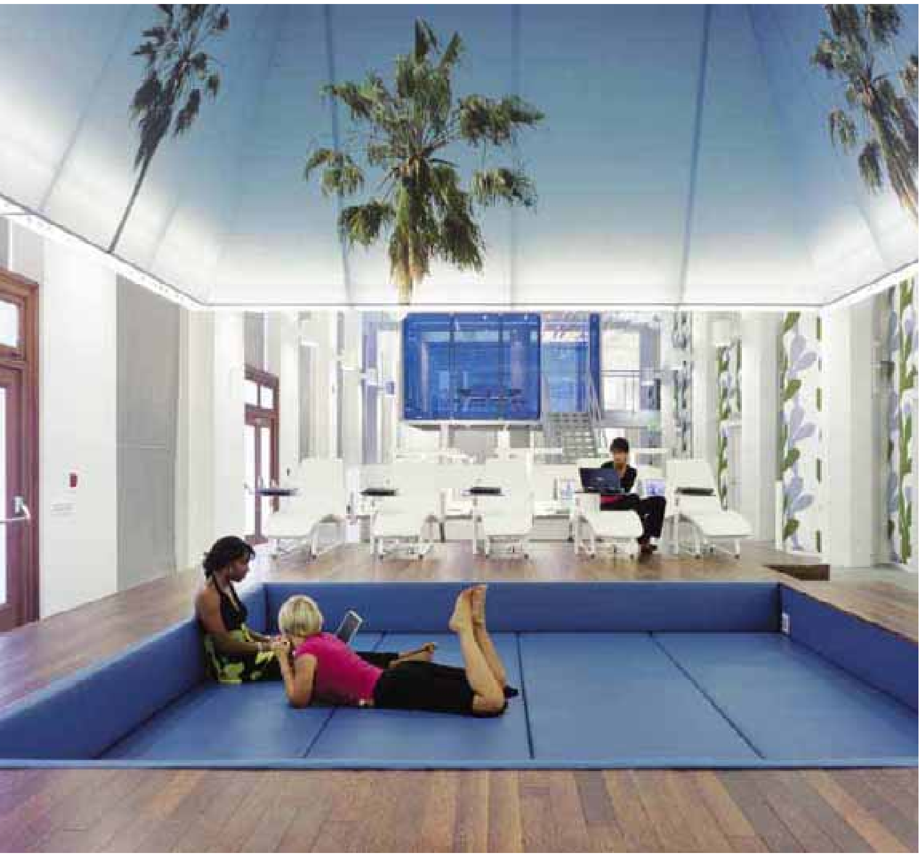
GROUND FLOOR

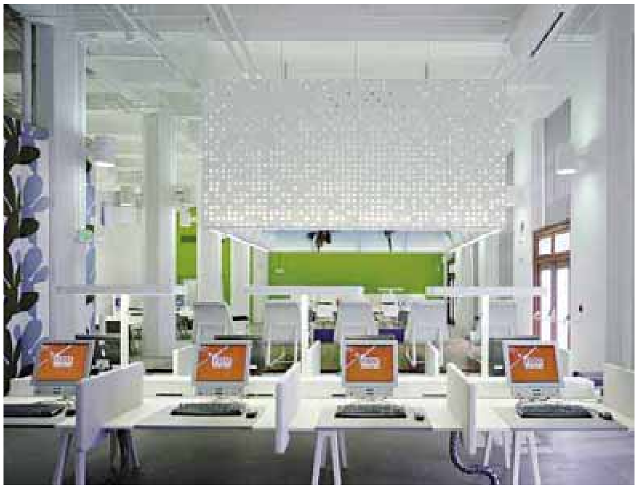


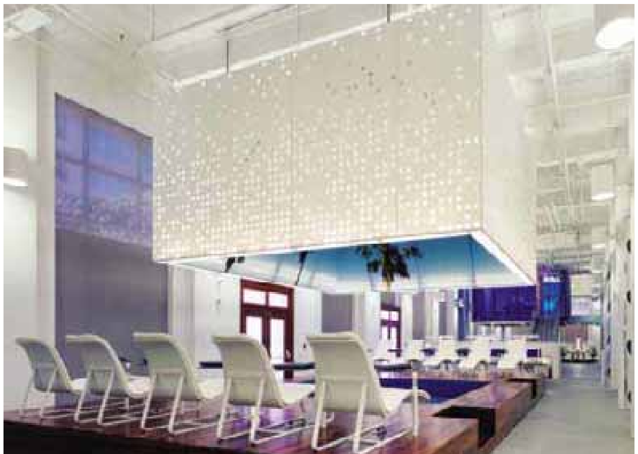
SECOND FLOOR

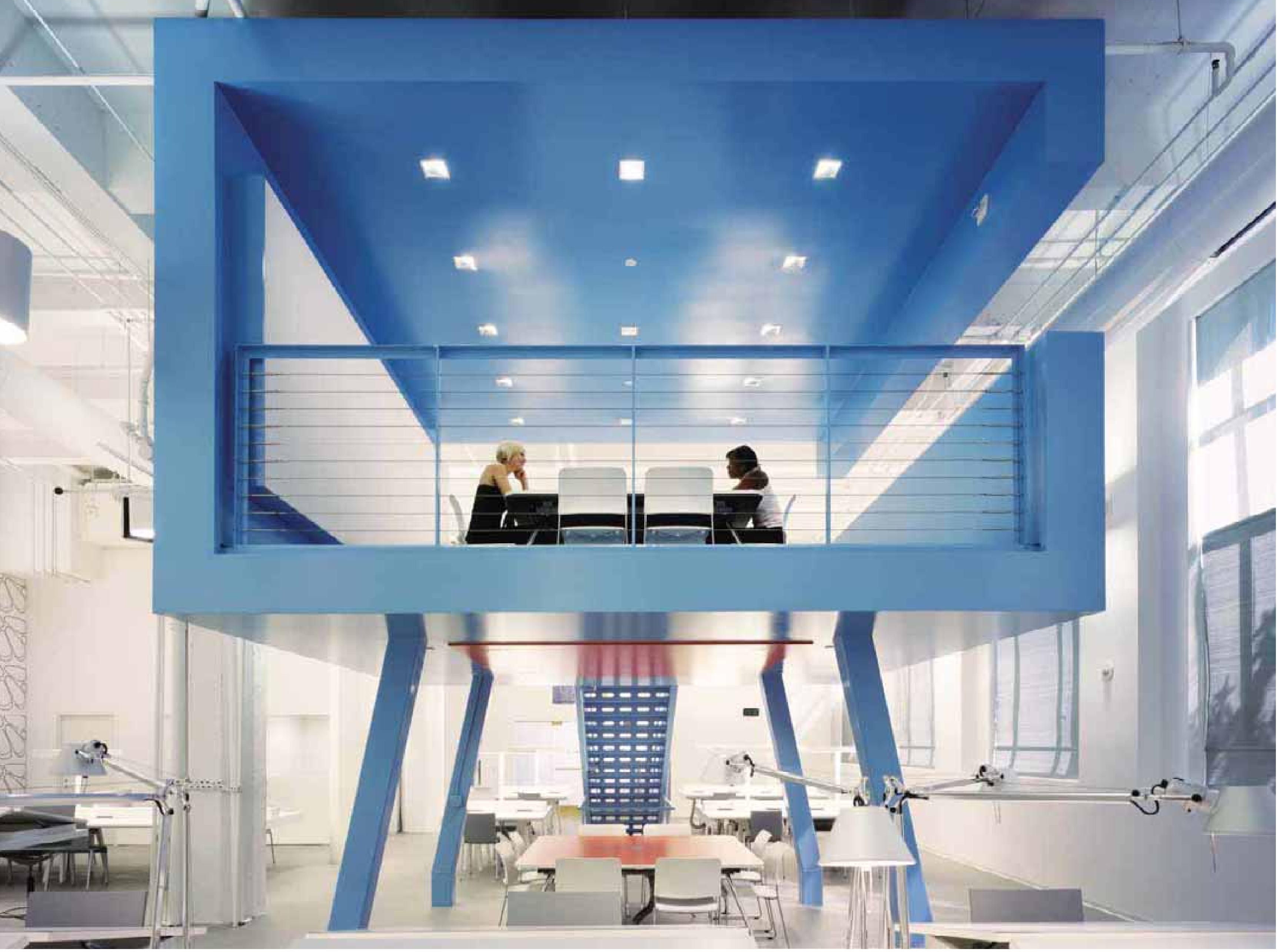
In Studio East, the inside of the Pool's lampshade (below left) is covered with images of palm trees. The shade's outer surface (below right two) mimics an old-fashioned computer readout. Pool chairs fitted for computer work surround the Pool (bottom right). The Wave (opposite), raised on steel columns in Studio West, is meant for tableside discussions.

1. *Building lobby*
2. *Studio West*
3. *Studio East*
4. *Pool*
5. *Office space*
6. *Support space*
7. *Wave*
8. *Pool lampshade*
9. *Drafting space*
10. *Tank*









enclosed in blue glass with a blue neon light strip running along the top to simulate a water line. Elevated on 8-foot-high steel columns, it is used for group meetings.

Not far from the Tank is the "Pool," a roughly 3-foot-high platform constructed of palm wood and fitted with upholstered blue floor mats for lounging and casual discussion. Around the perimeter of the Pool, deck chairs with adjustable arms create a surreal environment for computer work. Suspended above this space, a large vinyl-covered polyester light shade, supported on a 17-by-17-foot tubular steel frame, glows from fluorescent lights mounted inside.

Across the lobby, in Studio West, is the "Wave," an elevated box propped up on angled steel columns that gets its name from both its blue color and its profile, which looks like a geometric abstraction of a curling wave. This allusion may be a stretch, but Wilkinson points out that the names aren't meant to be taken too seriously: They, along with the striking forms they designate, are meant to introduce a playfulness that makes the practical space more inviting.

Overall, the firm's design takes inspiration from downtown Los Angeles's eclectic aesthetic. "It's freer in general here," says partner Alexis Rappaport, in comparing Los Angeles to New York, where she worked for several years. "There are fewer rules and expectations." Fortunately, the firm didn't get carried away with all this freedom—the overall design is energetic and fun, without being overstated or distracting. Simple materials and a clear progression of spaces help make a whimsical project even more powerful and effective.

"I think it's possible to do architecture that looks classic without having to be completely muted and restrained," says Wilkinson. And the apparent success of this building in attracting students so far, like the project in Irvine, seems to indicate that good architecture can be used as a business tool. But can the school in turn do the same thing for downtown Los Angeles? "We hope we can raise the bar," says Wilkinson. "Perhaps it could set a standard that will embarrass some people about what they've put up with in the past." ■

Sources

Custom furniture: *dTank*

Fabric: *Marimekko; Knoll; Mendel's Faux Fur*

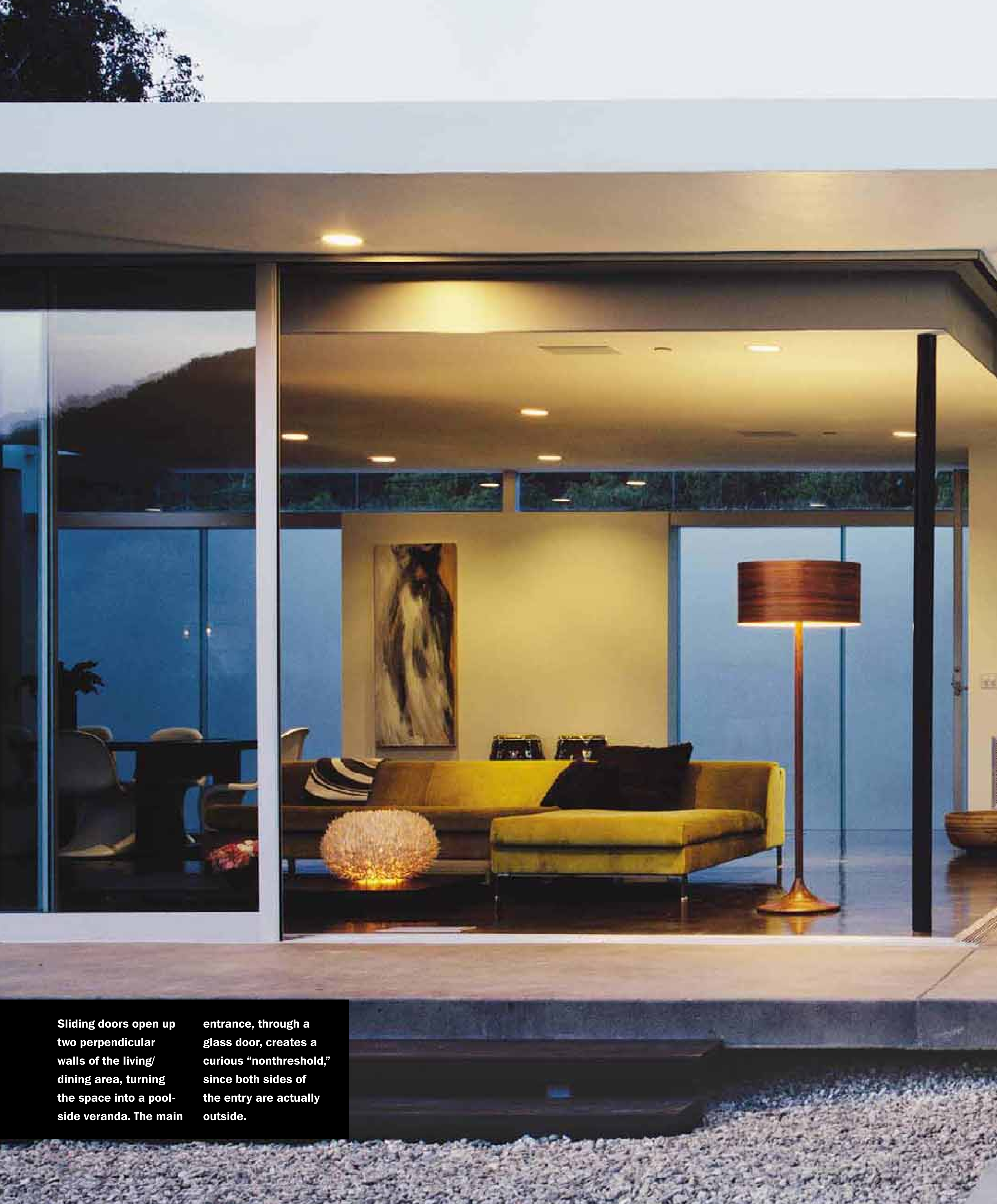
Lighting: *Kirlin; Lumière; Metalux; Halo; Lightolier; Prisma*

Task lighting: *Artemide; Vitra*

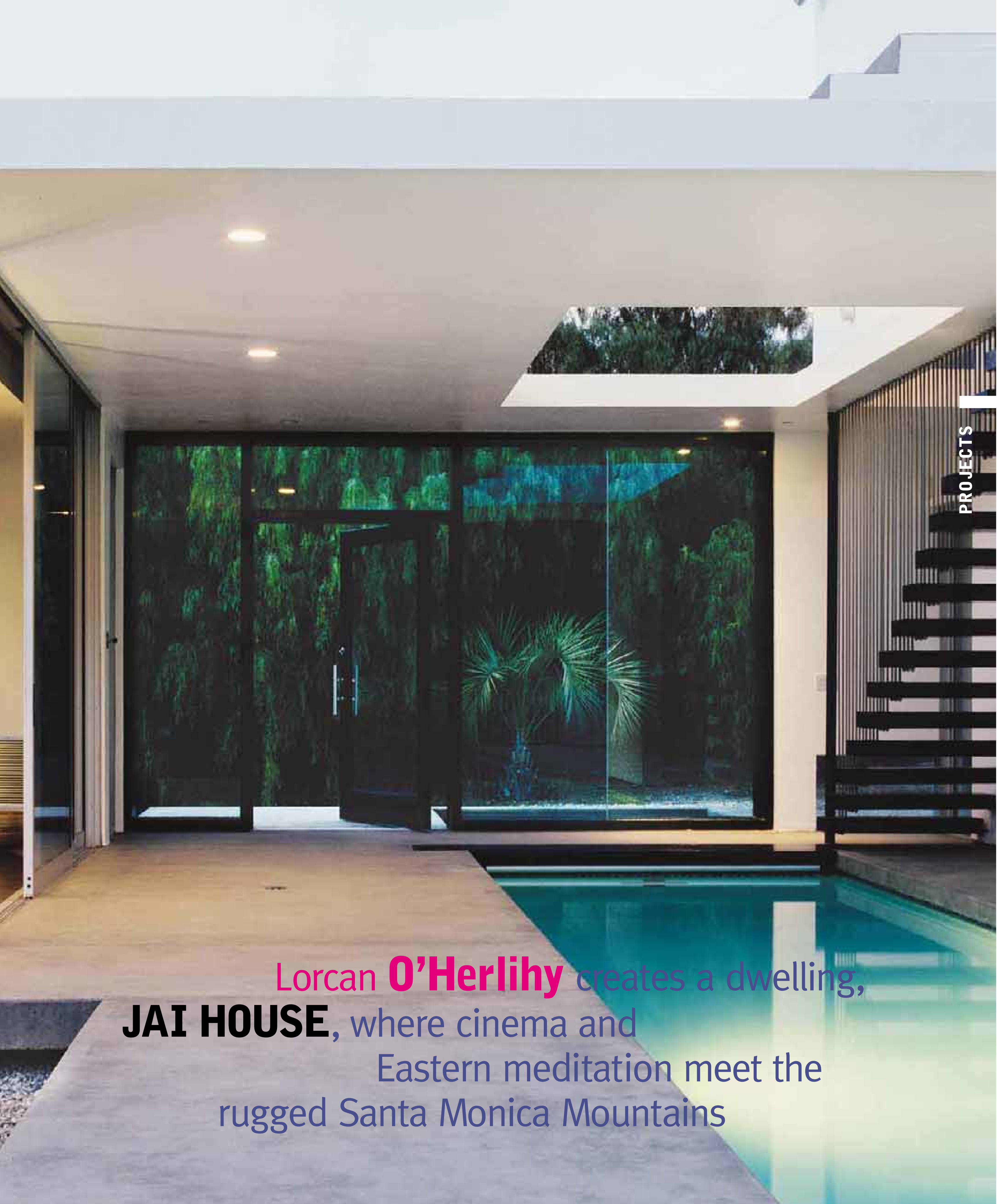
Lampshade: *J. Miller Canvas*

Drafting tables: *dTank; CWA Design; Wilsonart Laminate; Artemide Tolomeo Lights*

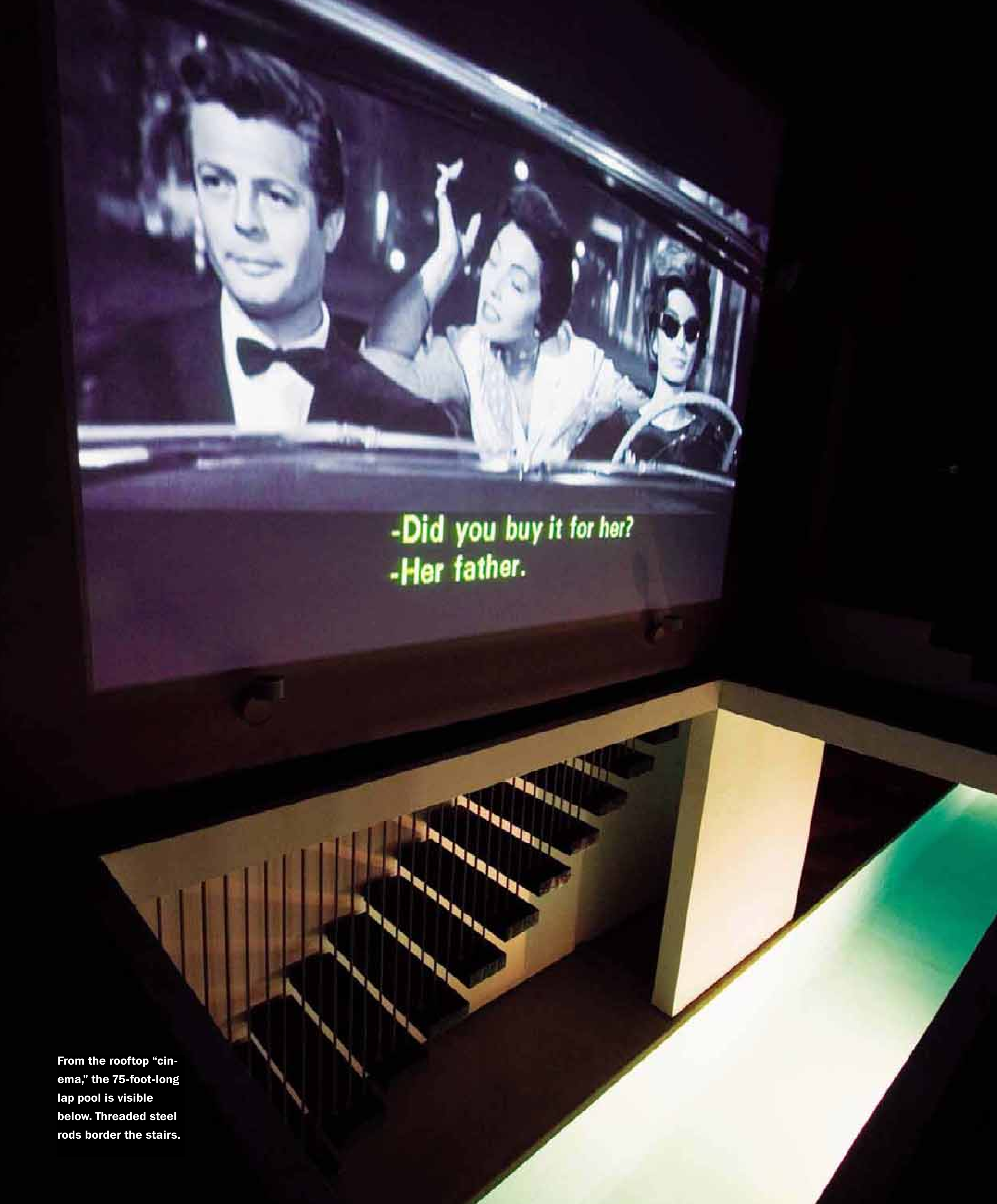
For more information on this project, go to Projects at **www.archrecord.com**.



Sliding doors open up two perpendicular walls of the living/dining area, turning the space into a poolside veranda. The main entrance, through a glass door, creates a curious "nonthreshold," since both sides of the entry are actually outside.



Lorcan **O'Herlihy** creates a dwelling, **JAI HOUSE**, where cinema and Eastern meditation meet the rugged Santa Monica Mountains


-Did you buy it for her?
-Her father.

From the rooftop "cinema," the 75-foot-long lap pool is visible below. Threaded steel rods border the stairs.

By Sarah Amelar

When a vodka company was scouting for two quintessentially Los Angeles buildings to feature in a billboard campaign, the ad directors ultimately chose Frank O. Gehry's Disney Hall and Lorcan O'Herlihy's Jai House. Though Jai—with its sleek, planar Modernism and a swimming pool flowing from outdoors in—has a certain Hollywood glamour, the unspoiled canyon setting, a few miles inland from the Malibu coast, apparently didn't strike the vodka people as quite L.A. enough. So they Photoshopped the building onto a dramatic beachscape—perhaps lifted from Hawaii.

But without resorting to special effects, imported talent, or body doubles, Los Angeles is actually well cast to play itself here—just not in its clichéd wave-splashed role. This project, like the city, has multiple sides to its personality. Set in the rugged Santa Monica Mountains, the house responds to the clients' interest in Eastern meditation and communing with nature, as well as their life in the film world and flair for entertaining at home. Since the owners, documentary filmmakers with three children, are as much involved with yoga as with cinema, they asked O'Herlihy to design a house with a yoga studio—where they could practice meditative exercises and host occasional retreats—and a rooftop, where they could throw parties and screen movies. They named their place "Jai" for the Sanskrit word variously translated as "Hail," "Peace," or "Awesome."

During the 12-month construction period, the family lived in two large tepees, pitched on a secluded stretch of the 1.25-acre site, where the land dips down. Though Jai House stands on the upper part of the parcel, bordering a road, the 4,100-square-foot building looks out on a pristine landscape: a state park, just to the south, which will remain undeveloped.

Set behind a gate, the house parallels the road, 70 feet away. From the entrance, the main volume—a 130-foot-long, one-story bar, finished in white plaster—forms a screen, offering only teasing glimpses of the mountains to the south. While large sandblasted windows on the north (or entry) facade reveal a tantalizing shadow play of figures in the living/dining area, a section of clear glass at the elevation's center draws your eye in along the trajectory of a 75-foot lap pool that stretches perpendicularly into the landscape. Just outside the glazed entry, a square koi pond extends the swimming pool's lines, as if that narrow body of water had ducked underground briefly and reemerged on the opposite side of the threshold.

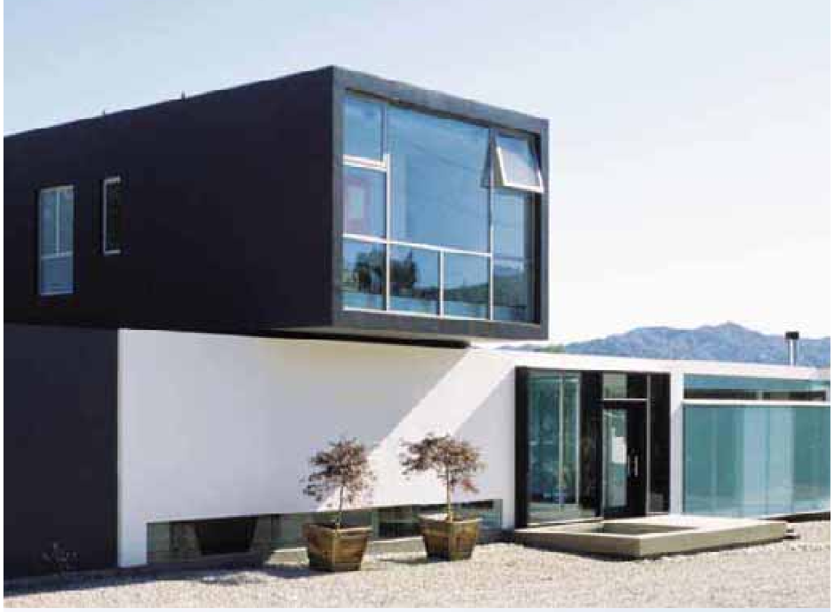
But curiously enough, as O'Herlihy points out, "this is a threshold that doesn't really exist": Once through the glass door, you're still outside, yet covered (at least for a few feet). From this small shaded "vestibule" area, the pool, elongated like a fashion runway, continues into the great outdoors. The interpenetration of rectangular forms—as well as indoors and out—becomes the language of this architecture. On the pool's west side, two glass-paneled walls enclosing the living/dining area slide apart, dissolving a corner and turning the main room into a poolside veranda. Near the opposite edge of the water, riserless treads (over an open-air shower) lead up to the second floor, where O'Herlihy has perched an 815-square-foot, partially cantilevered volume, clad in black plaster, to house the master suite.

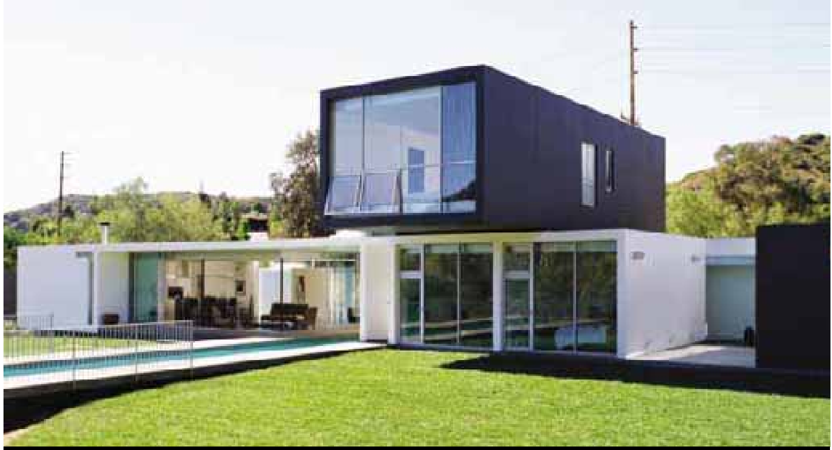
In the tradition of Southern California living, epitomized by the 1950s Case Study Houses, exterior and interior spaces flow together. Yet here the architect pushes the concept further by making his clients step outdoors to get from the main living area to, say, the two ground-floor bedrooms and

Project: *Jai House, Los Angeles*
Architect: *Lorcan O'Herlihy Architects —Lorcan O'Herlihy, principal; David Thompson, project manager; Juan Diego Gersovich, Michael Poirier, project team*
Engineer: *Paul Franceschi*

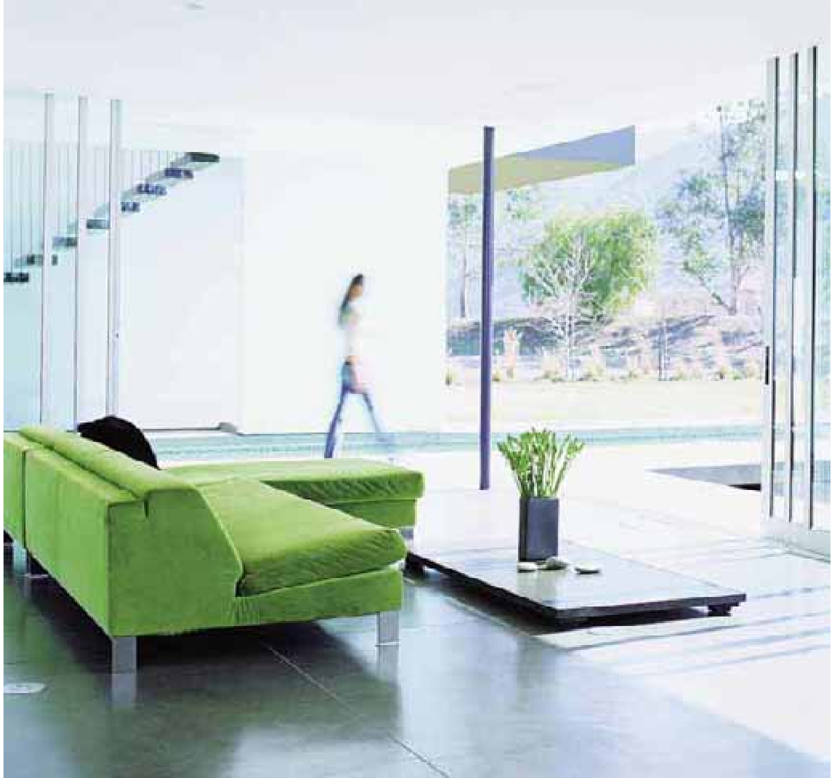
For more information on this project, go to Projects at **www.archrecord.com**.

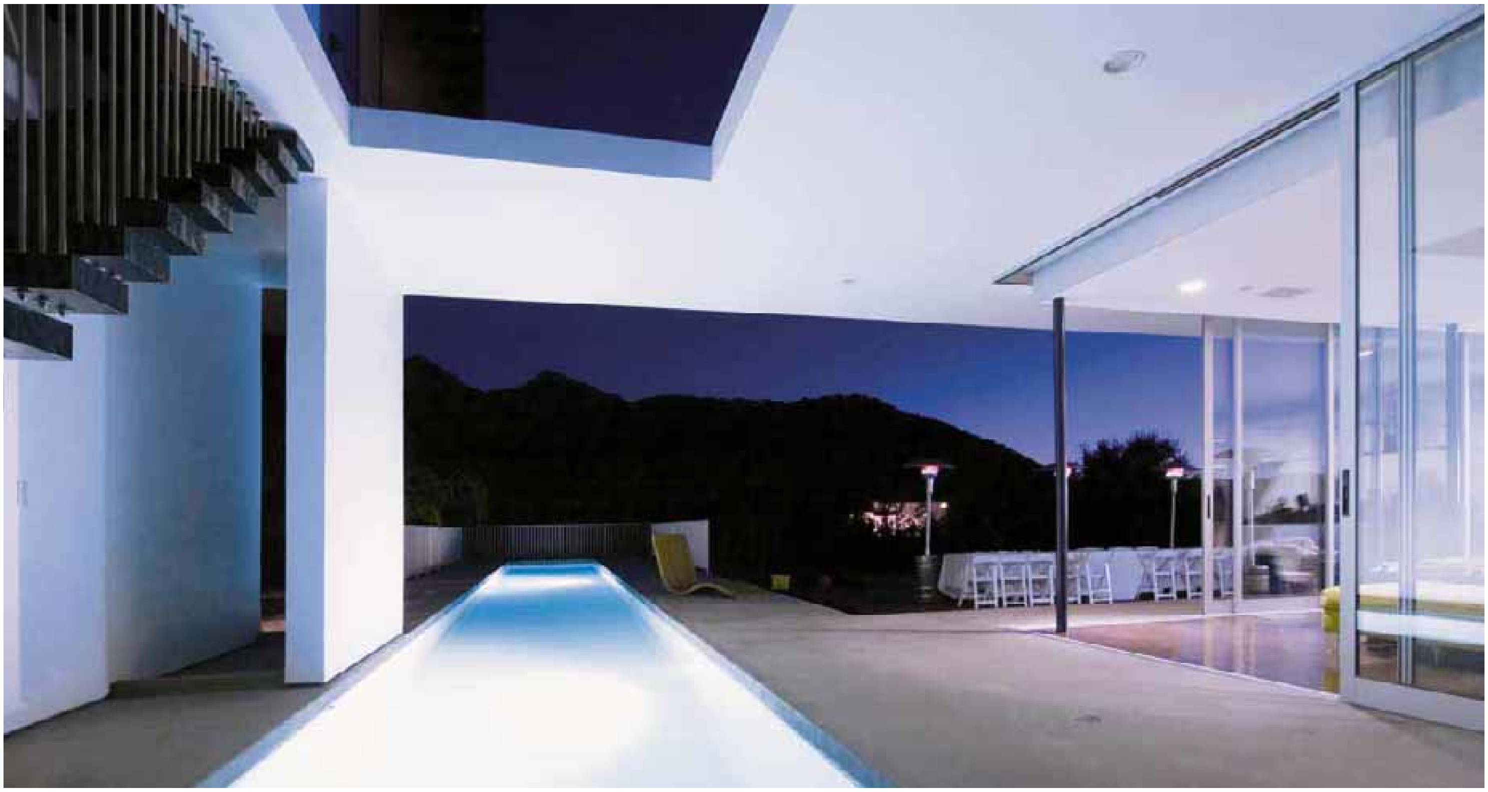
PHOTOGRAPHY: © JONN COOLIDGE, EXCEPT AS NOTED; JASPER JOHAL (OPPOSITE); MICHAEL WESCHLER (THIS PAGE, TOP)

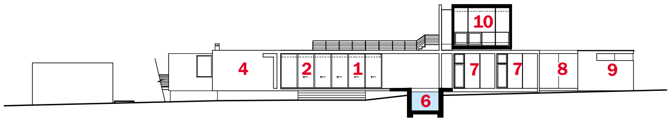




Upstairs, a partially cantilevered box contains the master suite (top and middle). A koi pond at the entrance (top) extends the lines of the lap pool (middle), on the glass door's opposite side. Part way open, the living area's glazed panels set up vertical rhythms (bottom).

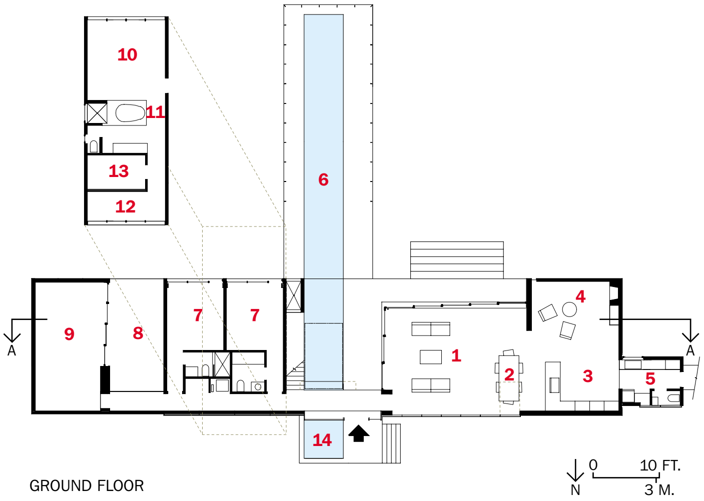






SECTION A-A

1. *Living*
2. *Dining*
3. *Kitchen*
4. *Family room*
5. *Laundry/pantry*
6. *Pool*
7. *Bedroom*
8. *Patio*
9. *Yoga studio*
10. *Master bedroom*
11. *Open bath*
12. *Office*
13. *Closet*
14. *Koi pond*



GROUND FLOOR

adjacent yoga studio or the master bedroom, upstairs. (But then again, these are people who enjoyed living in tepees for a year, communing with nature.)

Inside, more boundaries blur. Living, dining, and den areas merge with the kitchen, where a stainless-steel counter acts as a quiet piece of furniture. And upstairs, a sybaritic bath, with no partitions around the tub, becomes one with the sensual master bedroom, where floor-to-ceiling windows—an off-the-shelf storefront—offer expansive views of the landscape.

Throughout the house, O'Herlihy gives other ordinary, inexpensive components an aura of glamour. In the main living areas, glossy floors are of dark-brown, polished concrete. And the fine balustrade that suspends the stair and veils it like a beaded curtain is composed of standard threaded steel rods. (The architect deals with the obvious safety issues of running a pool through a house with children and showing rooftop movies by including an automatic cover on the pool and removable guardrails on the roof.)

"But the house's real inventiveness," he says, "is in the program, rather than material experimentation." He had an affinity for this program's almost ad hoc rooftop screening area, reminiscent of *Cinema Paradiso*—earlier in his career, he had assigned the design of outdoor movie venues to his students at SCI-Arc and the Architectural Association. As the son of a former architecture student turned actor (the late Dan O'Herlihy, who lost the Oscar to Brando's performance in *On the Waterfront*), O'Herlihy has—in the spirit of L.A.—often stood at a crossroads of cinema and architecture.

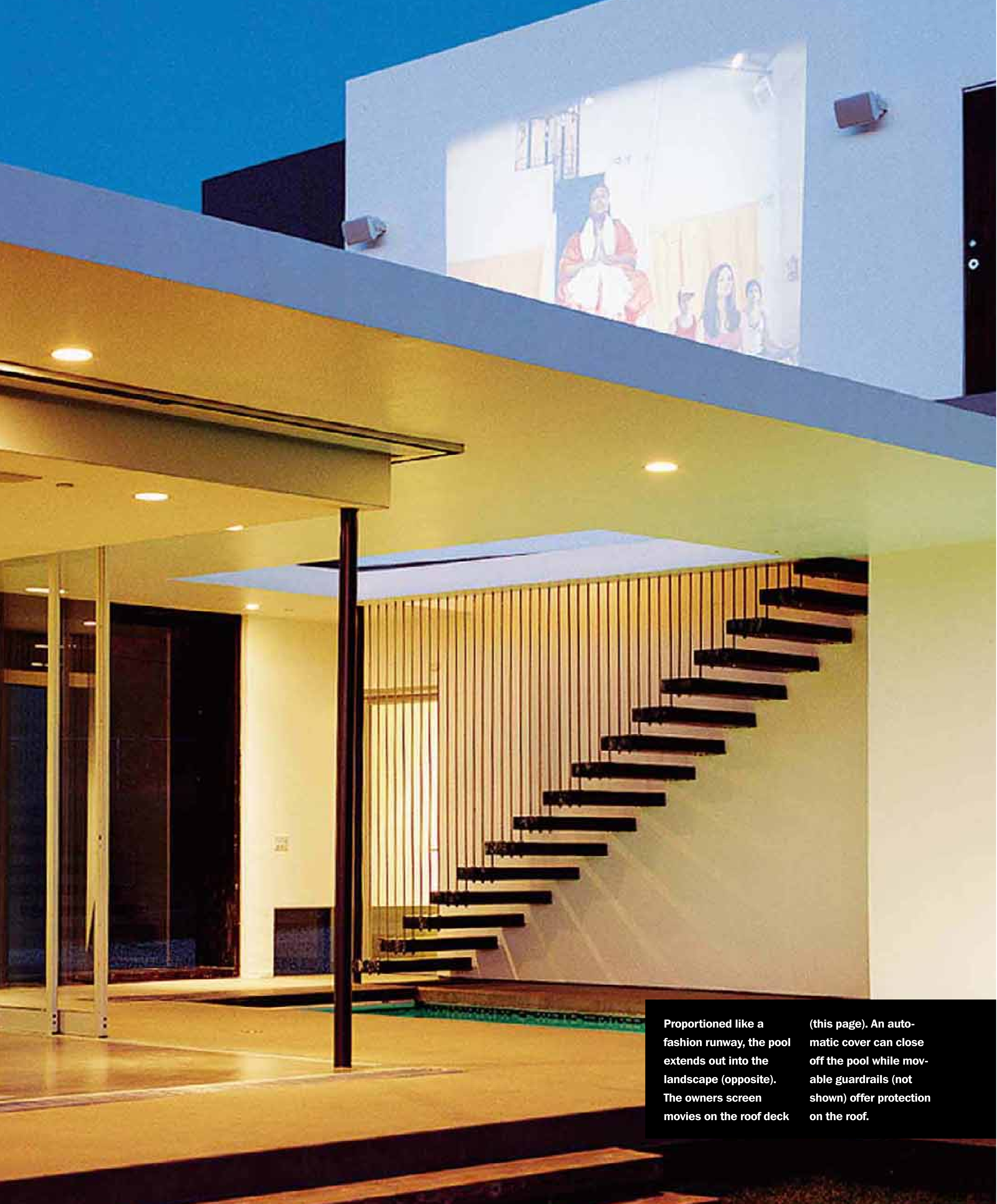
By night, projected films animate Jai's simple white planes. Like tempting flashes from a drive-in, the movies glint obliquely toward the road. Though cinema is just part of this mellow, in-touch-with-nature dwelling—so private on its south side—the flicker of film glows like previews of coming attractions. No wonder location scouts, reportedly, keep knocking. ■

Sources

Aluminum sliding doors: *Fleetwood*
Plumbing: *Boffi; Duravit; Agape*
Appliances: *Sub-Zero; Gaggenau; Miele*

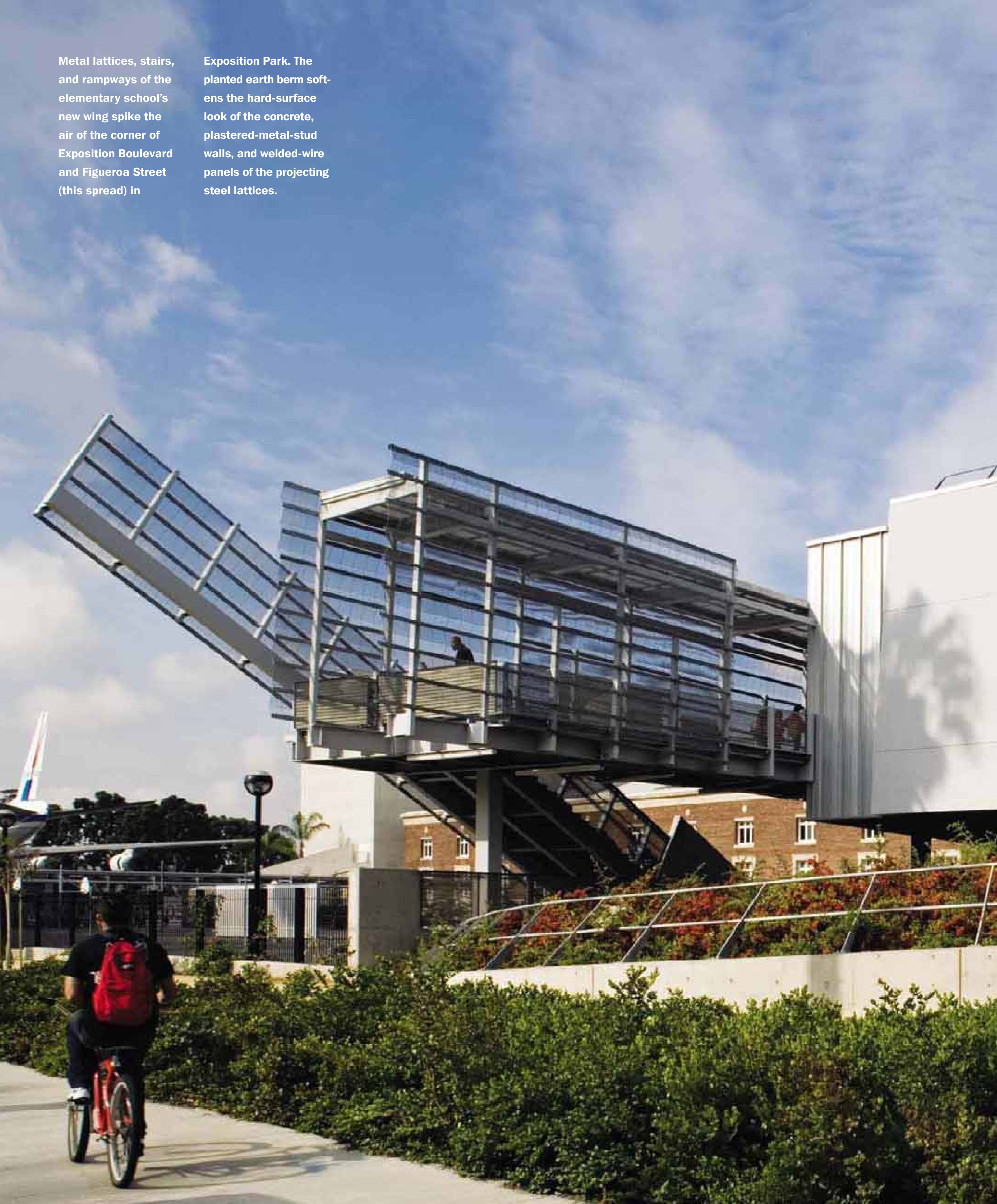
For more information on this project, go to Projects at **www.archrecord.com**.

PHOTOGRAPHY: © JASPER JOHAL (TOP)

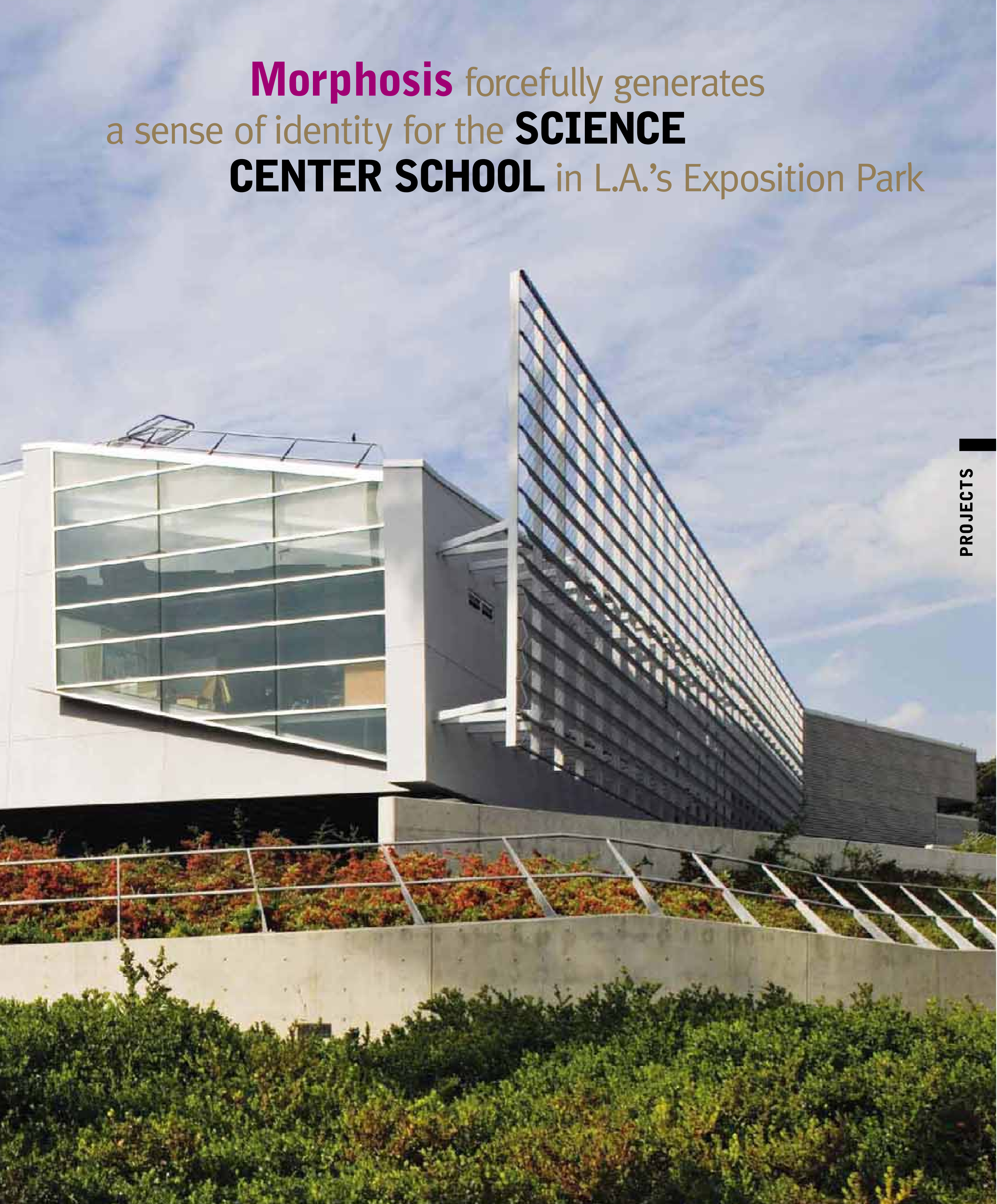


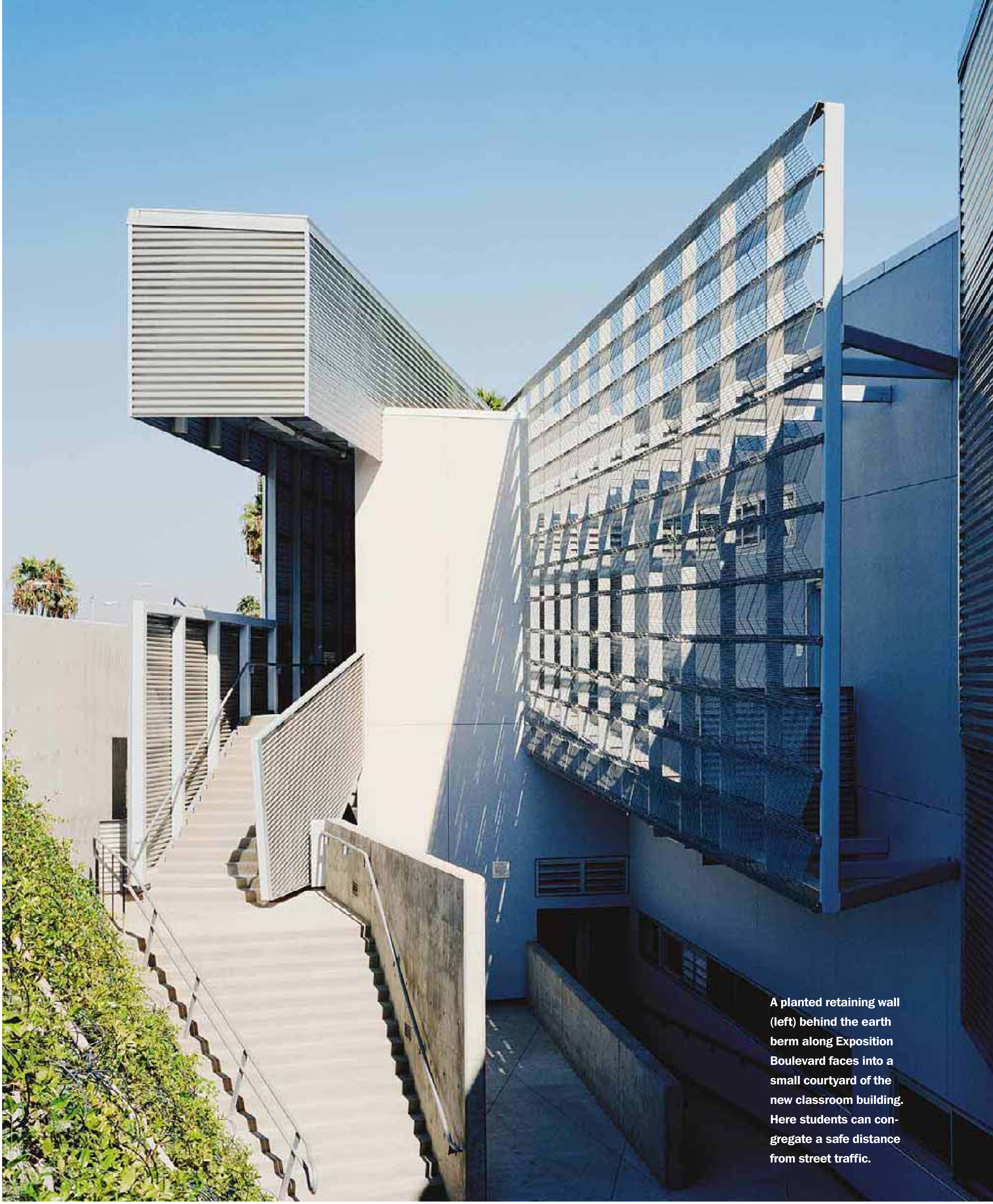
Proportioned like a fashion runway, the pool extends out into the landscape (opposite). The owners screen movies on the roof deck (this page). An automatic cover can close off the pool while movable guardrails (not shown) offer protection on the roof.

Metal lattices, stairs, and rampways of the elementary school's new wing spike the air of the corner of Exposition Boulevard and Figueroa Street (this spread) in Exposition Park. The planted earth berm softens the hard-surface look of the concrete, plastered-metal-stud walls, and welded-wire panels of the projecting steel lattices.



Morphosis forcefully generates a sense of identity for the **SCIENCE CENTER SCHOOL** in L.A.'s Exposition Park





A planted retaining wall (left) behind the earth berm along Exposition Boulevard faces into a small courtyard of the new classroom building. Here students can congregate a safe distance from street traffic.

By Suzanne Stephens

The realization that a thrusting, steel-framed, lattice-laden structure attached to an early-20th-century brick-and-cast-stone armory is actually a public elementary school comes as a shock. It's such a far cry from the drab, low-rise, concrete-block buildings usually pushed through by school districts. The discovery that one of this country's most aggressively original architects, Thom Mayne, FAIA, of Morphosis, designed the Los Angeles school only intensifies the surprise. But maybe it's not so strange. Mayne, whose office is based in Santa Monica, often goes after commissions of a public nature—such as the Caltrans District 7 Headquarters Replacement Building in downtown L.A. [RECORD, January 2005, page 120], or his just-finished facility for the National Oceanic and Atmospheric Administration (NOAA) outside Washington, D.C., not to mention two federal courthouses he is completing, one in San Francisco and the other in Eugene, Oregon.

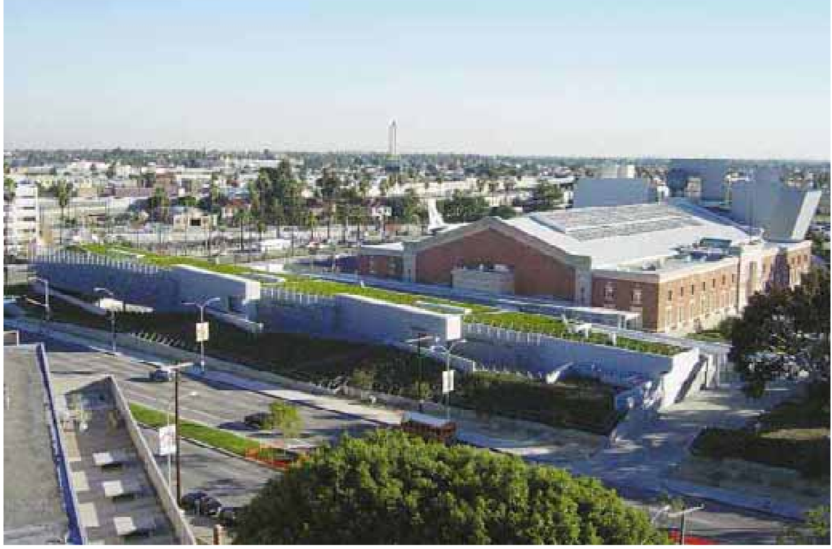
Unique among a high-flying peer group of award-winning architects, Mayne has not made it into the big leagues by designing museums, or for that matter, performing arts centers. Even though his large-scale commissions don't come with the ample budgets beefed up by private donations that cultural institutions attract, Mayne has brought a sui generis architecture consistently to the public sector. If a bold and brash large-scale work, such as the Science Center School, almost overwhelms its diminutive (in height) student body, few would hold that against him: The school, for 690 K-12 students, along with a teacher-training center, brings a unique energy to a dismal building type.

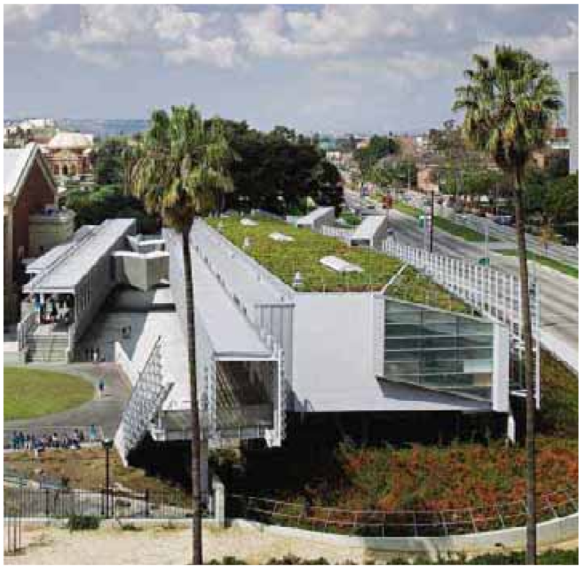
While the Science Center School is part of the L.A. Unified School District (L.A.U.S.D.) system, its unusual program places it in another category altogether. With a core concentration of science, math, and technology, the charter elementary school has joined up with the California Science Center's professional educational training and community outreach program (the Amgen Center for Science Learning) in operating the facility. The pairing for the $50 million construction project did not happen overnight. Nor did its architecture literally spring up out of the ground.

A number of years ago, the L.A. school district and the nonprofit California Science Center, which oversees a cluster of science museums in the state-owned Exposition Park in the South Central section of the city, began to talk about a joint educational program that would benefit both parties. In 1988, the Science Center had embarked on a three-stage master plan to add more cultural facilities to the park. At that point, its most distinguishing structure was Frank Gehry's geometrically exuberant California Aerospace Museum (1984), and its best-known landscape feature was the Beaux-Arts-inspired Rose Garden, dating to 1928.

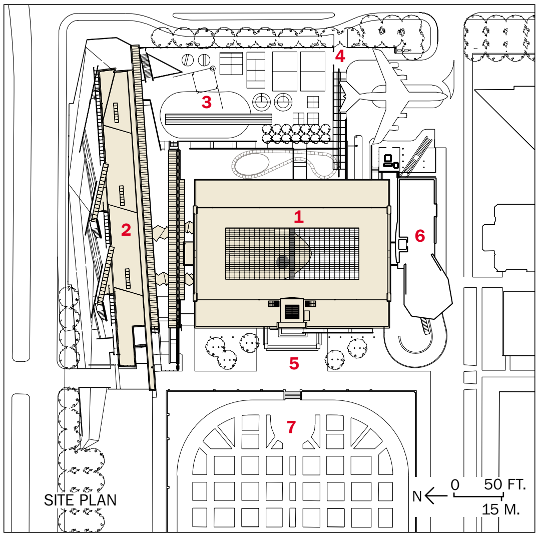
The Science Center quickly saw the advantage of an elementary school on the site, where science teachers could be trained while working directly with students, and a youthful audience could be introduced to the museums. Meanwhile, the L.A.U.S.D. had initiated its own building and renovation program with the announced goal of building 150 new schools by 2012. In this case, not only would the school district tap into an enriching program, it wouldn't have to pay for the land in the 7-acre state park.

Project: *Science Center School, Exposition Park, Los Angeles*
Client: *Los Angeles Unified School District and California Science Center*
Architect: *Morphosis Architects—Thom Mayne, principal; Paul Gonzales, Daynard Tullis, project manager; Mario Cipresso, Kristina Loock, project architect*
Engineers: *Englekirk and Sabol (structural); Donn C. Gilmore (m/e/p)*
Consultants: *Kaplan Chen Kaplan (historic preservation); Katherine Spitz Associates (landscape)*



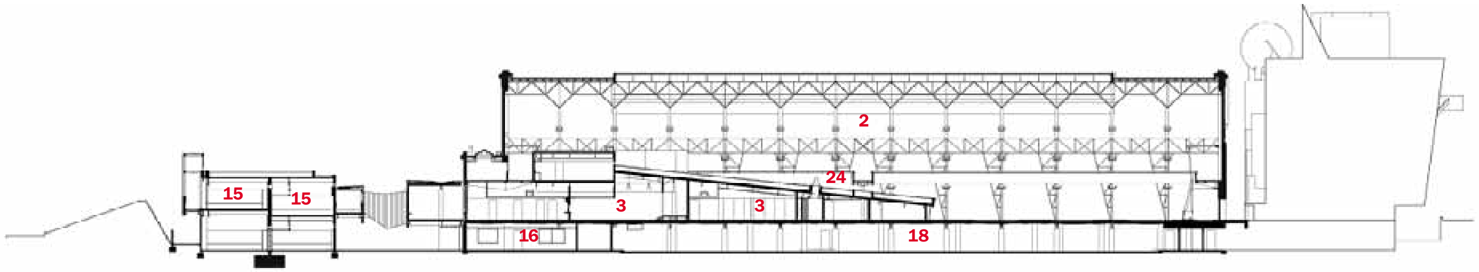


Morphosis renovated a 1912 armory (top) and added a new two-story, steel-framed structure for classrooms on the north (right). Its landscaping includes a grass roof and luxuriant planting of the berm along Exposition Boulevard facing the University of Southern California campus. At the south end of the armory is Frank Gehry's Aerospace Museum (1984), shown in site plan (below).



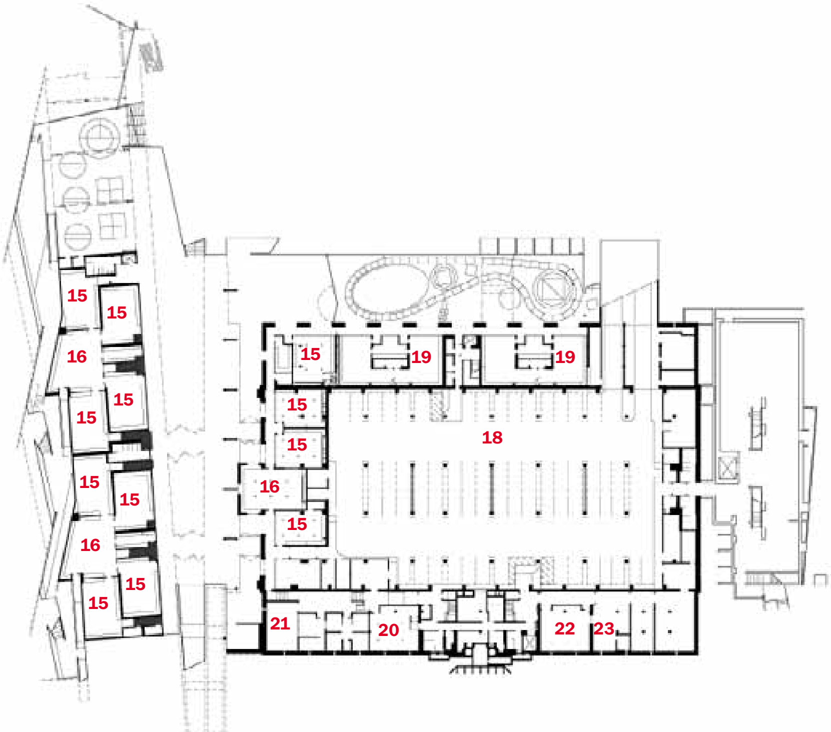
1. *Armory (Wallis Annenberg Building)*
2. *Classroom wing*
3. *Playground*
4. *School entrance*
5. *Entrance to Amgen Center*
6. *Aerospace Museum*
7. *Rose Garden*

PHOTOGRAPHY: © TOM BONNER, EXCEPT AS NOTED; PAVEL GETOV (TOP)

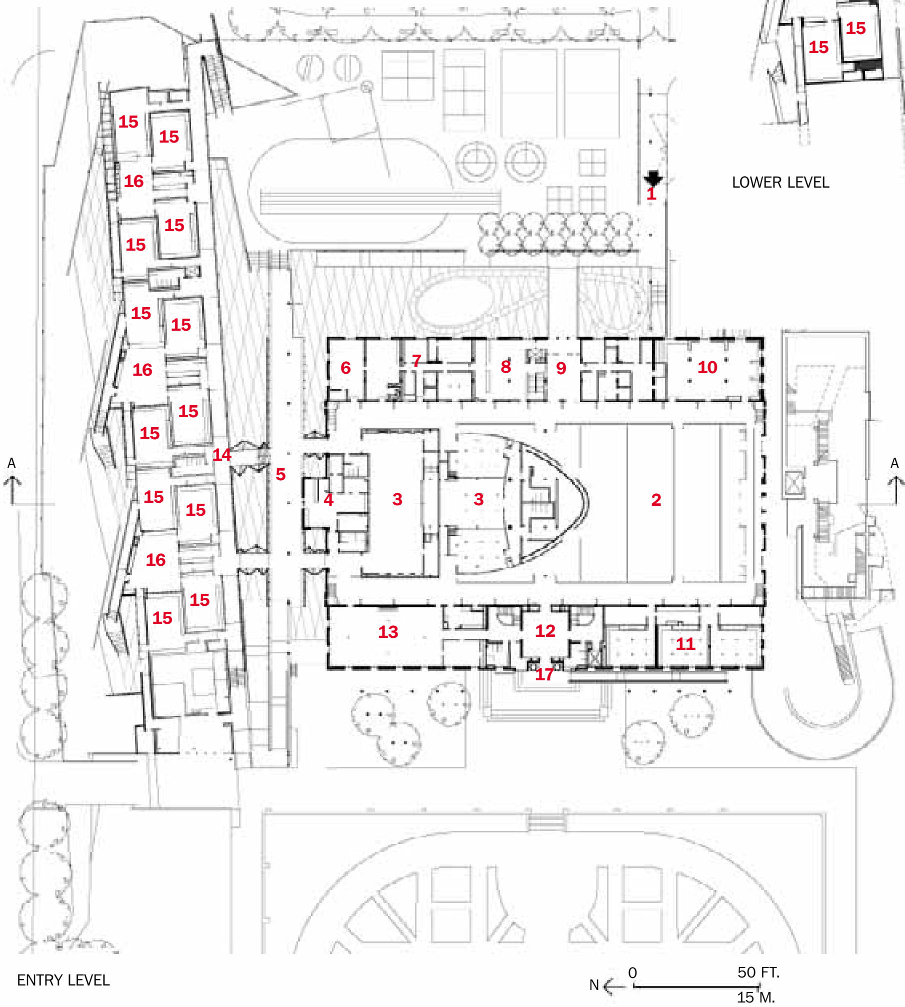

15
15
2
24
3
3
16
18

SECTION A-A

1. *School entrance*
2. *Exhibition/event hall*
3. *Multipurpose space*
4. *Kitchen*
5. *Lunch garden*
6. *Faculty dining/lounge*
7. *Faculty offices*
8. *Reception (gallery)*
9. *Lobby*
10. *Student library*
11. *Lab classroom*
12. *Amgen Center lobby*
13. *Conference/event room*
14. *Rampway*
15. *Classroom*
16. *Commons room*
17. *Amgen Center entrance*
18. *Parking*
19. *Kindergarten classroom*
20. *Multimedia labs*
21. *Sound stage*
22. *Student workroom*
23. *Shop*
24. *Bamboo garden*


15
15
15
19
19
16
15
15
15
15
18
16
15
15
15
16
15
15
21
20
22
23

LOWER LEVEL


1
15
15
16
15
15
15
15
16
15
15
14
5
6
7
8
9
10
A
A
15
15
4
3
3
2
16
15
15
13
12
11
17
N
0
50 FT.
15 M.

ENTRY LEVEL

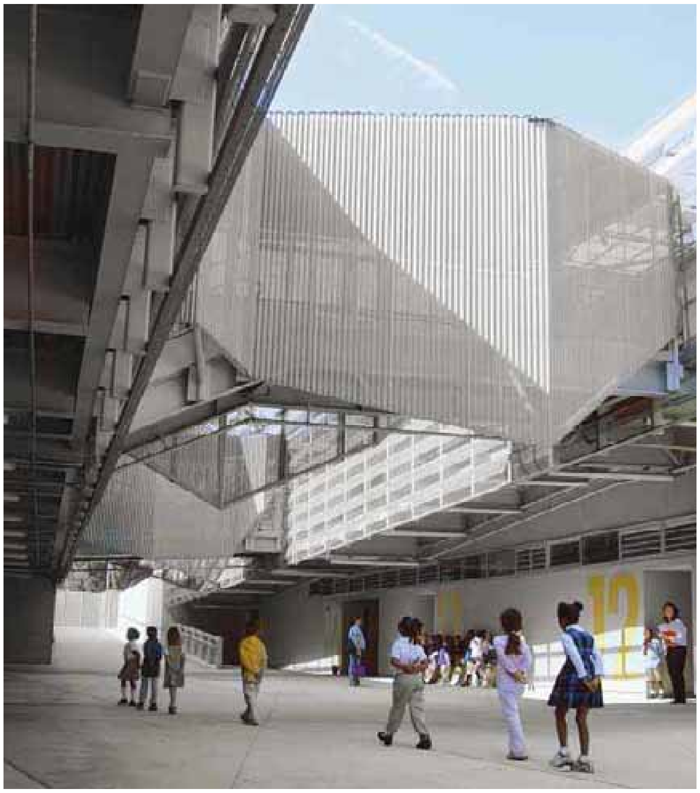
Morphosis inserted perforated metal siding inside the armory (below), molding it to give a sense of enclosure to the lower part of the the main event/ exhibition hall.

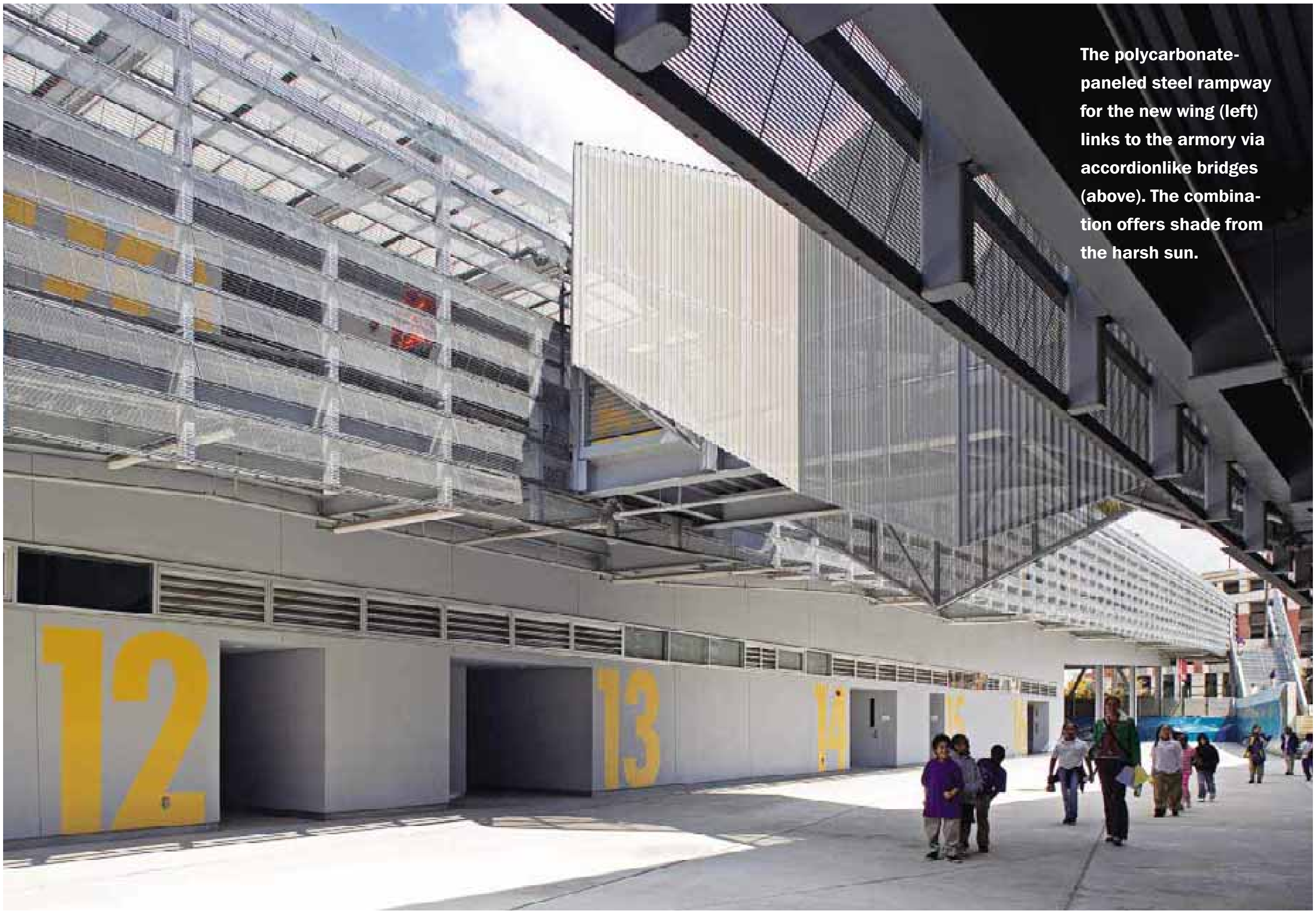
Furthermore, L.A.U.S.D. also decided to actively promote quality architecture in its schools by enlisting Steven Erhlich Architects, Rios Clementi Hale Studios, Arquitectonica, Marmol Radziner Associates, and Coop Himmelb(l)au, among others, to design its facilities.

When Thom Mayne and his office, Morphosis, won a competition for the design of the Science Center School in 1989, he intended to tear down the armory, built for the National Guard in 1912. But the State Office of Historic Preservation pushed to save the structure. By keeping the building intact, the preservation office argued, the center and the school could get $10 million in FEMA money to upgrade the armory for seismic and safety considerations. “Thom was flexible enough to change his thinking as new information came up,” says Jeffrey Rudolph, president and C.E.O. of the Science Center. “We had to pull together funding, work out the joint program, and tie this into a historic preservation plan. Throughout all this, Thom stayed focused on the long-term goal.”

> **“WE HAD TO PULL TOGETHER FUNDING, WORK OUT THE JOINT PROGRAM, AND CONSIDER PRESERVATION,” SAYS SCIENCE CENTER’S JEFFREY RUDOLPH.**

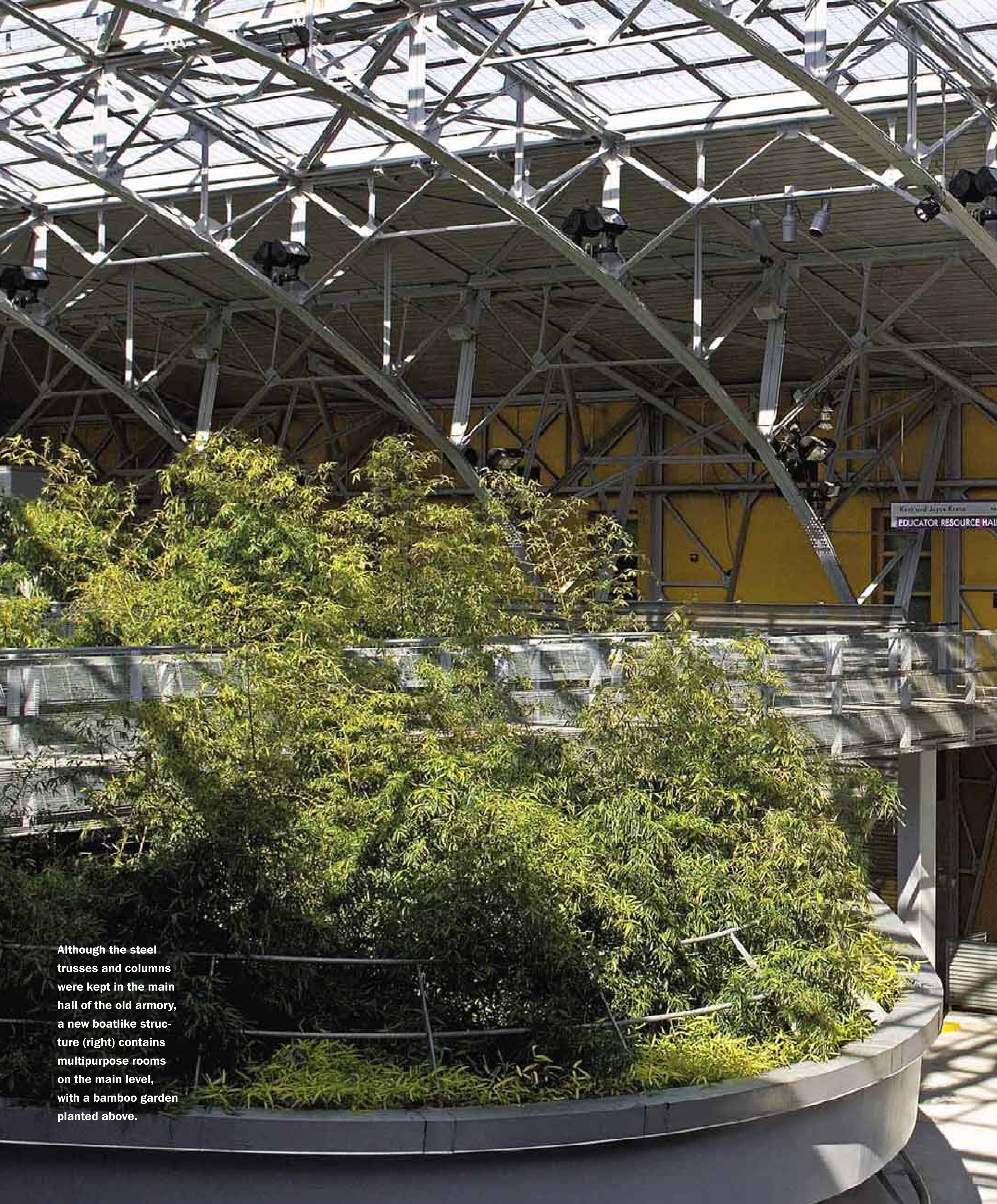
Had Mayne’s original scheme been adopted, his building would have been cheek-by-jowl with Gehry’s Aerospace Museum on the south. Now the two very distinctive works of architecture act as bookends for the



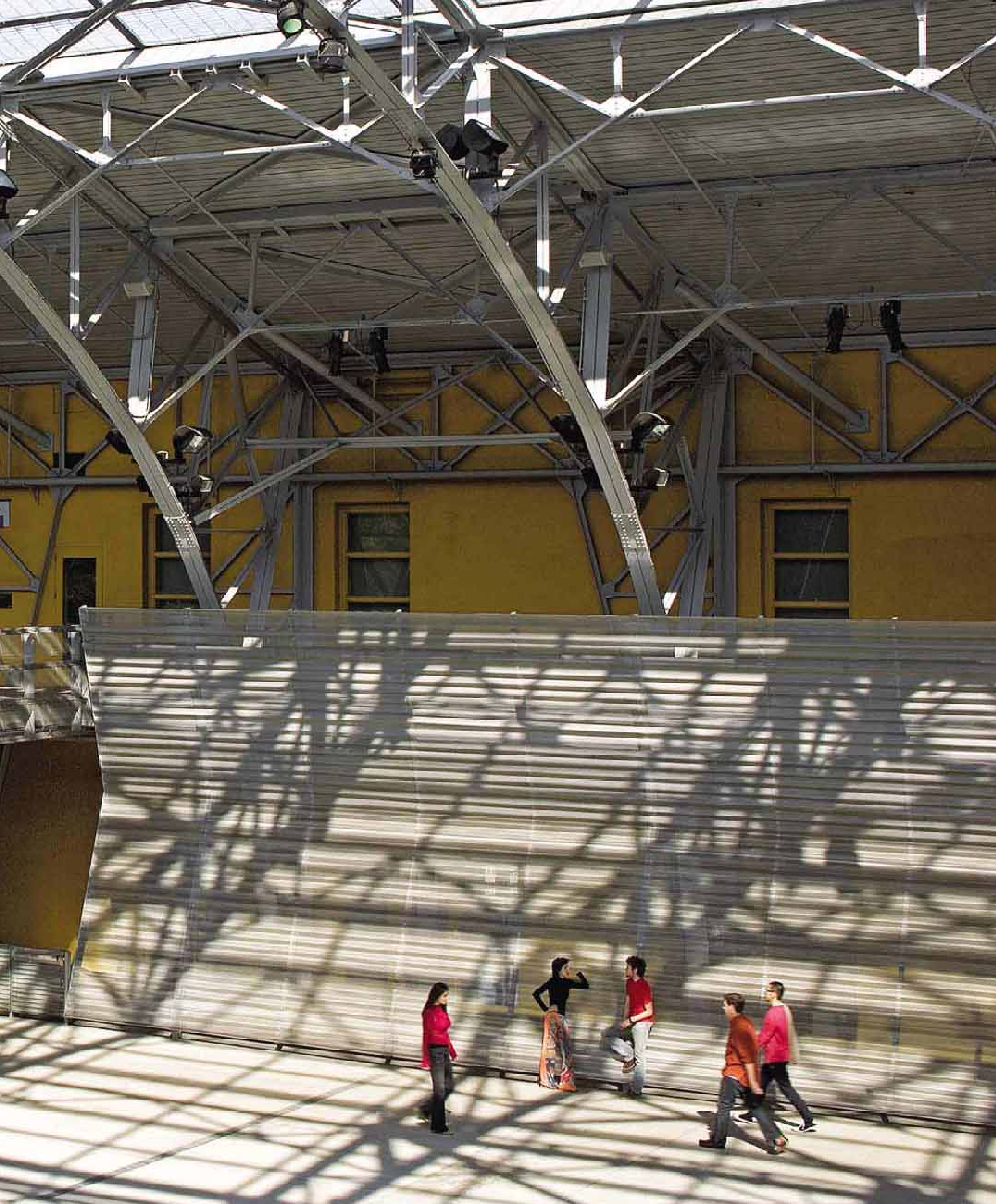


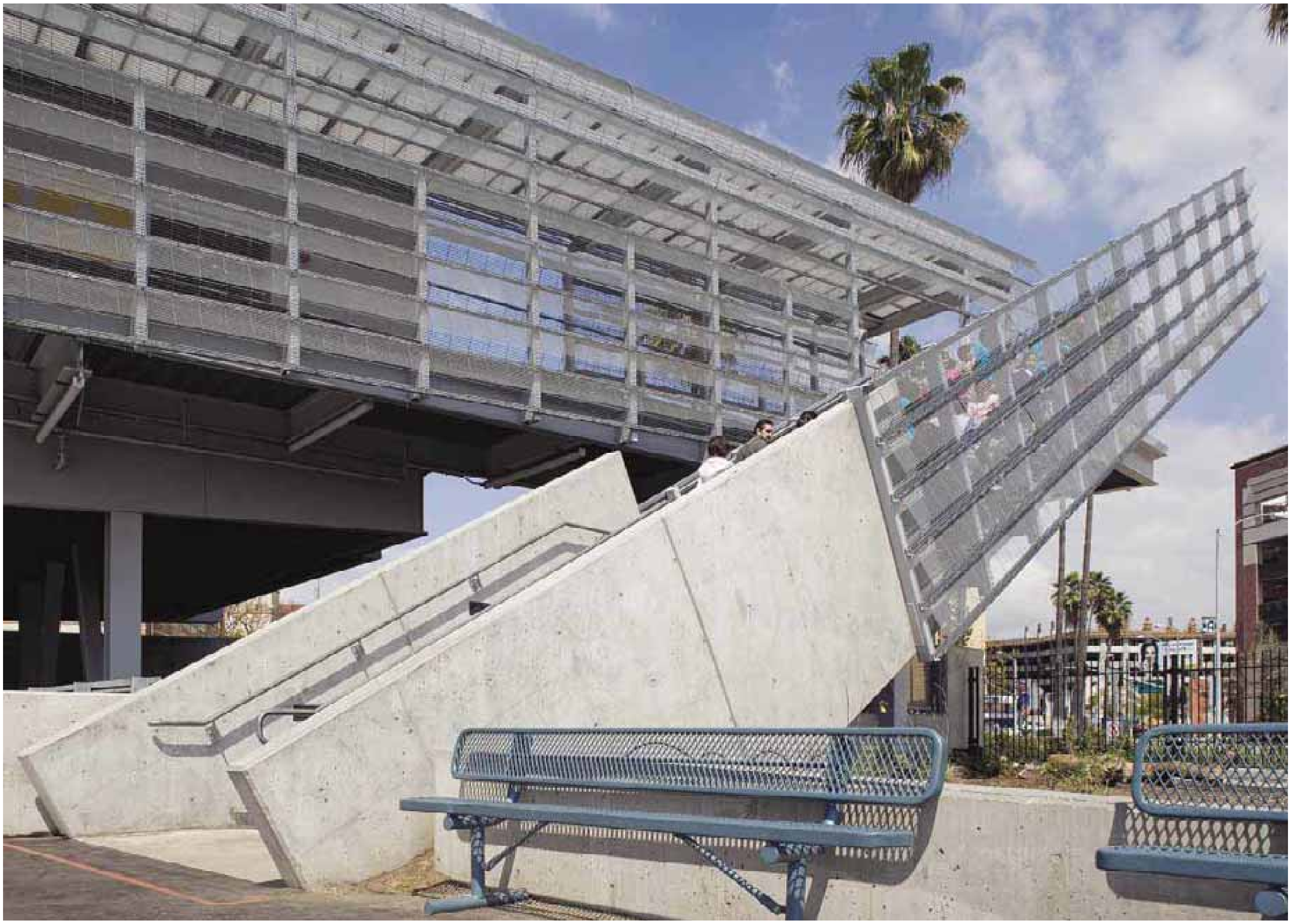
The polycarbonate-paneled steel rampway for the new wing (left) links to the armory via accordionlike bridges (above). The combination offers shade from the harsh sun.

PHOTOGRAPHY: © PAVEL GETOV (OPPOSITE); SIMONE LUECK AND JOHN CARPENTER (TOP)


Kent and Joyce Kresa
EDUCATOR RESOURCE HAL

Although the steel trusses and columns were kept in the main hall of the old armory, a new boatlike structure (right) contains multipurpose rooms on the main level, with a bamboo garden planted above.

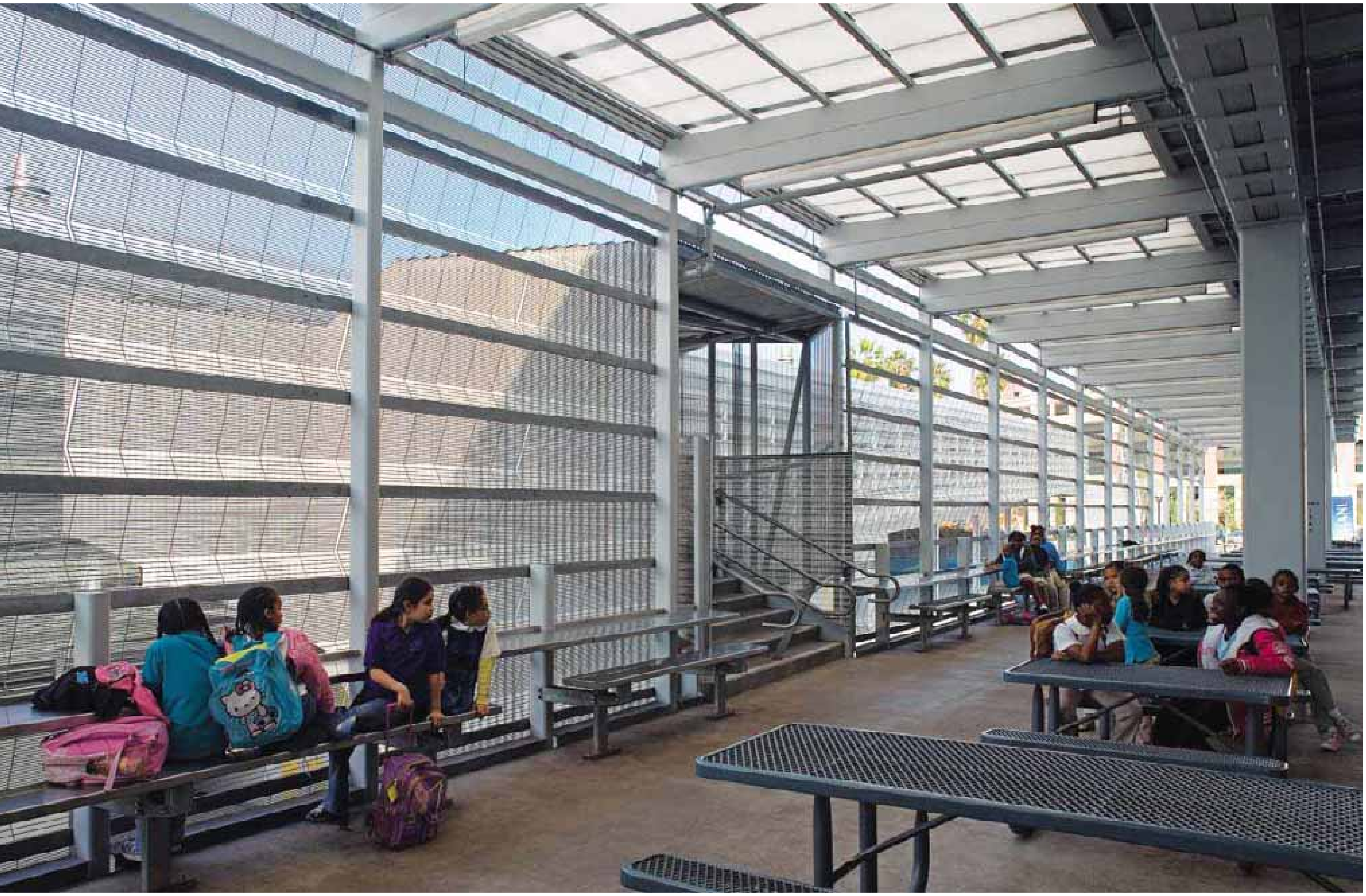




Stairs jut up from the playground to the classrooms' rampway (top). The classrooms in the new wing cluster around common rooms (above). The lunch garden (opposite), protected by polycarbonate panels, runs along the north edge of the armory.

almost 100-year-old building. The renovation of the 120,000-square-foot armory (now named the Wallis Annenberg Building for Science Learning and Innovation), for which Kaplan Chen Kaplan Architects acted as preservation consultants, proved daunting. The team of architects needed virtually to strip the armory to its shell for an event and exhibition hall, plus install eight elementary school classrooms along with a commons room, labs, a library, and various teacher-training facilities. The architects replaced the armory's rotting wood roof with a metal one, and reinstated the original opening along the central spine—enlarging it somewhat. (Drains siphon off rain water.) While the steel trusses and columns could stay in place with added braces and gusset plates, the existing walls had to be strengthened with rebar and shotcrete. Working with engineers Englekirk & Sabol, the architects inserted steel horizontal trusses, spanning 100 feet, in the north and south walls, and built shear walls to transfer loads along the east and west wings. After removing the main hall's first floor, the team built a boatlike structure on the new floor slab above the parking level. It contains multipurpose spaces within its prowlike form, while supporting a lush, 8,400-square-foot bamboo garden on its top deck.

Just to the north of the historic building, Morphosis designed a new two-story, bar-shaped structure linked via bridges to the armory. The steel-framed, 34,000-square-foot wing contains 20 classrooms, four in a group, clustered around five common rooms reserved for scientific experiments. A long rampway paralleling the wing takes students down to the playground or to the armory, where another above-grade longitudinal



bar, the lunch garden, is attached to its north edge.

The architecture of the new wing draws on Morphosis's signature lexicon of steel lattices, bar buildings, bridges, and berms. Here Mayne pushed the linear structure upward toward the east so that his gridded lattices, bridges, and stair extensions jaggedly protrude above the intersection of Exposition Boulevard and Figueroa Street. The strategy activates the corner and serves as a (somewhat subtle) signal that the entrance to Exposition Park is nearby. Those in search of the school's entrance on Figueroa (not easy to find the first time) should keep in mind that you take a turn at the mammoth DC-8 plane, poised between the car and bus drop-off points.

THE NEW WING'S ARCHITECTURE DRAWS ON MAYNE'S LEXICON OF LATTICES, BAR BUILDINGS, AND BERMS.

On the opposite side of the armory, the entrance to the Amgen Center looks out to the Beaux-Arts-designed Rose Garden to the west. Taking account of its very different sensibility, Mayne designed the new wing to appear embedded in the earth by placing its lower levels behind an earth berm that rises gradually to midlevel along Exposition Boulevard. Planted by landscape architect Katherine Spitz with leafy carissa grandiflora and pyracantha, the berm helps shade lower-level classrooms from the sun, and behind its retaining wall provides a carved-out courtyard for the young students, removed from traffic.

Similarly, the planting of the new wing's roof with grass over soil and weatherproofing reduces heat load for the school's mechanical systems. Although the abundant planting on the berms and the roof adds a lot of greenery to the school, most of it can be appreciated best from a bird's-eye view; the small children walking around would have more of an under-the-bridge perspective. Considering the amount of sunshine in this city, the shade offered by the rampways and bridges overhead must be welcome. Nevertheless, Mayne's muscular, industrial-strength, steel-and-concrete apparatuses could be a wee bit overwhelming. Similarly, Mayne has given the classroom interiors a tough-chic look with fluorescent lighting and black-painted ceilings. Although the interiors offer a bracing tonic to the saccharine colors and cartoon art that often dominate elementary schools, sometimes the look is a bit grim. But let's not obsess too much. A school as inspiring and imaginative as this just doesn't happen every day. ■

Sources

Insulated polycarbonate skylights and roof panels: *CPI International*

Wire panels: *California Wire Products Corporation*

Corrugated and perforated metal siding: *Metecno-Morin/West*

Metal deck roof: *EPIC Metals (armory)*

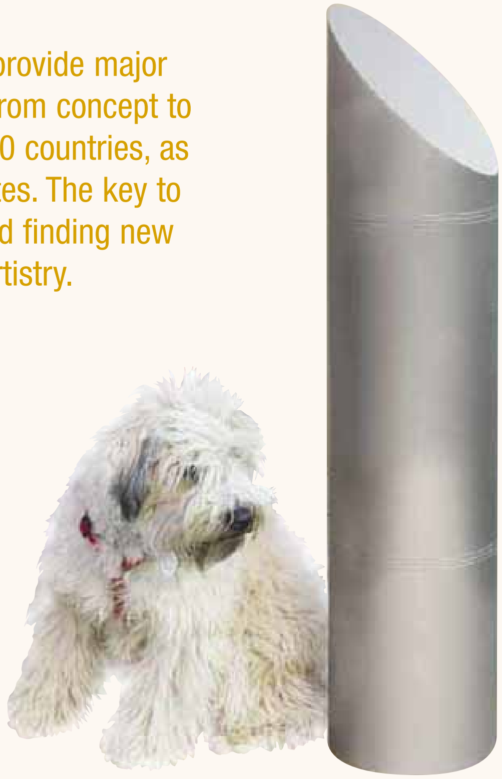
Wire grid ceiling panels: *USG*

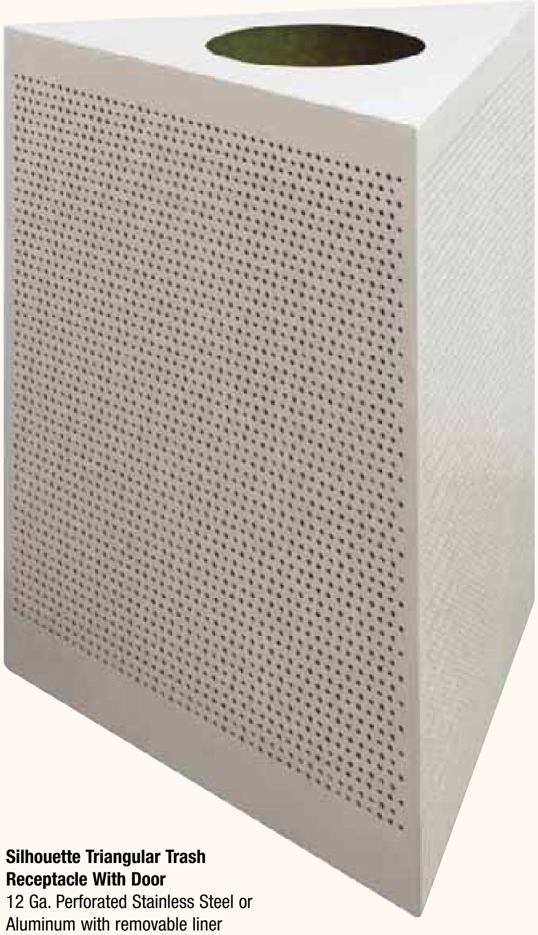
Planted retaining wall: *Soil Retention Products (Verdura)*

For more information on this project, go to Projects at **www.archrecord.com**.

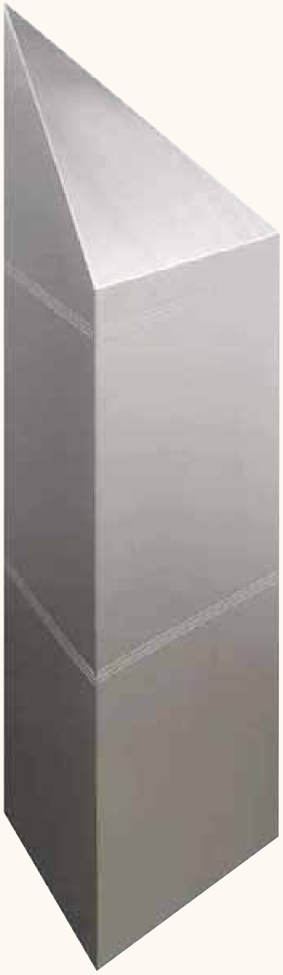
new urban **shapes** from **canterbury**

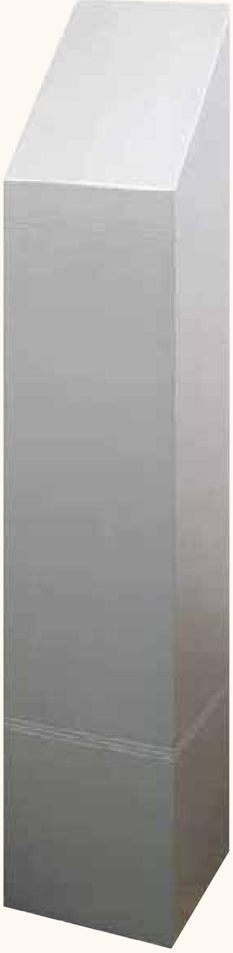
Canterbury International design team can provide major design solutions or implement your ideas from concept to completion. We have installations in over 20 countries, as well as in all major cities in the United States. The key to leadership is developing new materials, and finding new ways of combining quality durability and artistry.





Silhouette Triangular Trash Receptacle With Door
12 Ga. Perforated Stainless Steel or Aluminum with removable liner
Satin Finish
Size: 33” high x 24” triangular sides
Custom sizes available





Above:
Metropolitan Bollard: Round
Stainless Steel or Bronze
Satin Finish
Size: 48” high x **??**” diameter
Custom sizes available
Pipe Size: 8” Schedule 80 pipe
(to be filled with concrete)

Left:
Metropolitan Bollard: Triangular
Stainless Steel or Bronze
Satin Finish
Size: 48” high x 15” triangular sides
Custom sizes available
Pipe Size: 8” Schedule 80 pipe
(to be filled with concrete)

Right:
Metropolitan Bollard: Square
Stainless Steel or Bronze
Satin Finish
Size: 48” high x 8 7/8” square sides, with slanted top
Custom sizes available
Pipe Size: 8” Schedule 80 pipe
(to be filled with concrete)

CANTERBURY INTERNATIONAL
A DIVISION OF CANTERBURY DESIGNS, INC.

If you can imagine it, we can build it!
Call us with your most challenging project.
Canterbury International
800.935.7111
323.936.7111
323.936.7115 fax
canterburyinc@earthlink.net
www.canterburyintl.com

CIRCLE 67 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

PPG CAP
CERTIFIED APPLICATOR℠ PROGRAM

PPG Certified Applicators

LINETEC
www.linetec.com
1-888-717-1472

KEYMARK CORPORATION
www.keymarkcorp.com
1-800-833-1609

TRACO
The Windows And Doors That Greet The World
www.traco.com
1-800-837-7001

sapa:
www.sapagroup.com/us/profiles
1-800-547-0790

Make sure your specs are followed to the number with PPG's new Certified Applicator℠ Program.

When you need to be sure that the color you specify will be the color that gets delivered, rely on the new PPG Certified Applicator Program. Members are quality audited by PPG to help achieve color consistency and maximum performance on window, door, storefront and curtainwall extrusion components. Plus, they use the same color-measuring software and hardware as PPG to minimize color variability.

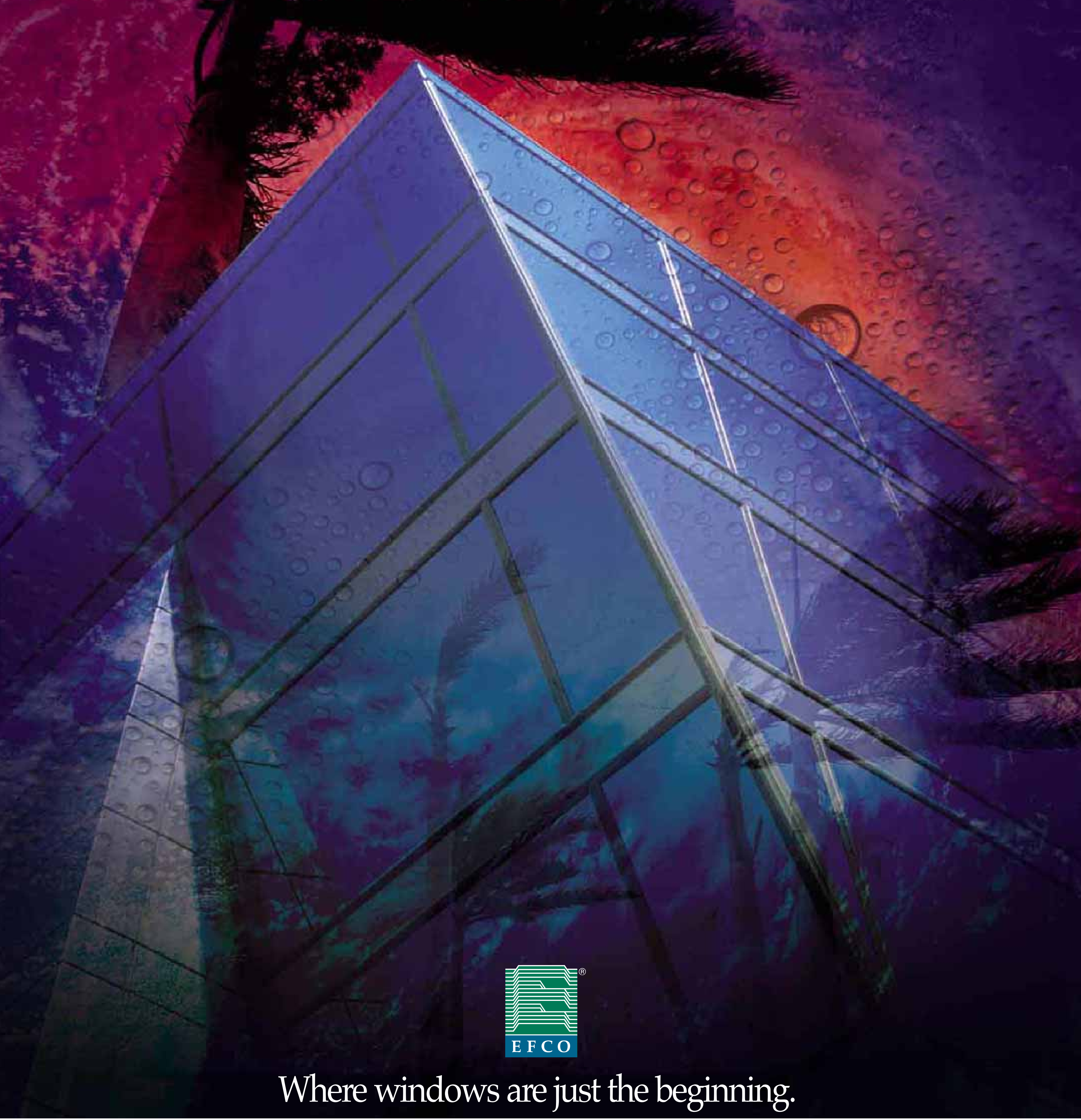
Choosing a PPG Certified Applicator to support your color and design vision gives you more than color consistency. You get experience – with 40 years of proven performance from Duranar® extrusion coatings. You get choice – our global database features 75,000 unique colors, including the vibrant, high-gloss finish of Coraflon® coatings. And now you also get the reliability of the PPG Certified Applicator Program.

To find a Certified Applicator and receive PPG's white paper on "Color Considerations," call 1-888-PPG-IDEA. Or visit www.ppgcap.com.

PPG IdeaScapes™
Glass • Coatings • Paint

CIRCLE 68 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

PPG Industries, Inc., 151 Colfax Street, Springdale, PA 15144 www.ppgideascapes.com



Designed To Resist A Big Impact. And Make One.

EFCO Corporation's complete line of Impact Grade products does more than offer resistance to large and small missiles, blasts, and ballistics. It provides the design flexibility and performance you need to create beautiful, functional designs that make an impact of their own. For a fresh look at the latest from EFCO, including Impact Grade products and the rest of our single-source solutions in windows, curtain walls, storefronts, and entrances, visit efcocorp.com or call us at 800.221.4169.

CIRCLE 69 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Libraries

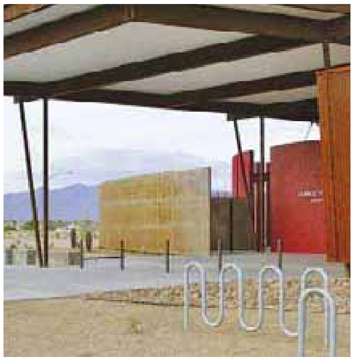
Branching Out

LOS ANGELES AND OTHER CITIES ARE ENCOURAGING GREATER DIVERSITY IN THE DESIGN OF BRANCH LIBRARIES AND RESTORING A SENSE OF CIVIC PRIDE IN THESE BUILDINGS.

1.

Los Angeles, California

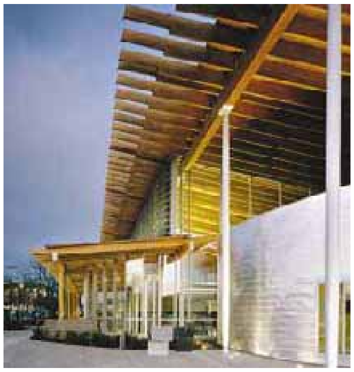
Hodgetts + Fung brings a lively slant on design to the Hyde Park branch library, layering light and space to create a popular new landmark.



2.

Tucson, Arizona

At this suburban branch, Richärd + Bauer used rugged materials to blend in with the desert and bold forms to stand out from nearby sprawl.



3.

Seattle, Washington

Combining an environmental agenda with a neighborhood focus, Bohlin Cywinski Jackson's Ballard Library makes a strong civic statement.

For more information on these projects, go to Building Types Study at **www.archrecord.com**.

PHOTOGRAPHY: © CRAIG HODGETTS (1); TIMMERMAN PHOTOGRAPHY (2); NIC LEHOUX (3)

By James Murdock

Due to their size and prime downtown locations, central public libraries hold a certain star power over branches. In recent years, tour-de-force buildings by Rem Koolhaas/OMA in Seattle, Will Bruder in Phoenix, and Moshe Safdie in Salt Lake City grabbed most of the attention within municipal library systems. Branch libraries, though, remain the heart of many communities, and they are finally getting their architectural due.

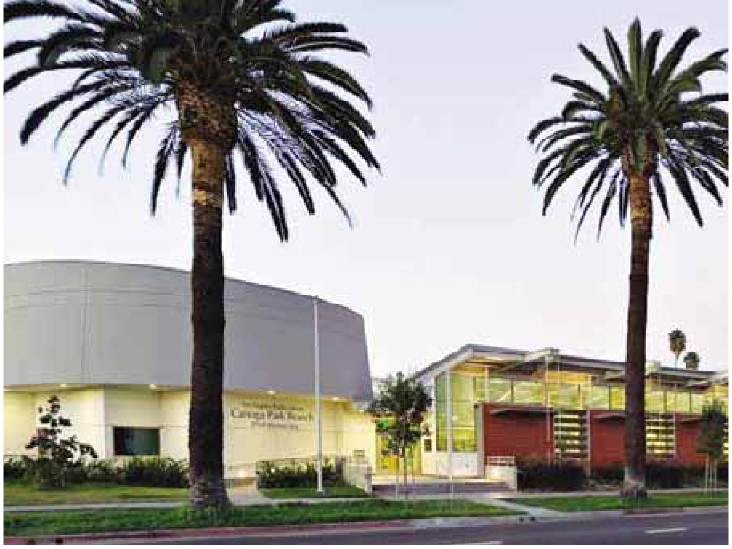
Thinking about neighborhood libraries often conjures visions of the archetypal Carnegie: a building whose large windows allowed glimpses of people reading, an advertisement for Andrew Carnegie's vision of the library as a temple for self-directed learning. Between 1881 and 1917, Carnegie funded the construction of more than 2,500 libraries worldwide. Even the smallest of these buildings were often the grandest structures in their communities.

But the latter half of the 20th century was unkind to this building type. Shrinking city budgets and bureaucratic aversion to risk-taking resulted in uninspired, bunkerlike architecture. These unwelcoming buildings were particularly unfortunate since libraries found themselves competing for patrons with Borders and Barnes & Noble, which let people browse for hours while sipping coffee, and with the Internet, which provides access to information that was once available only at the library.

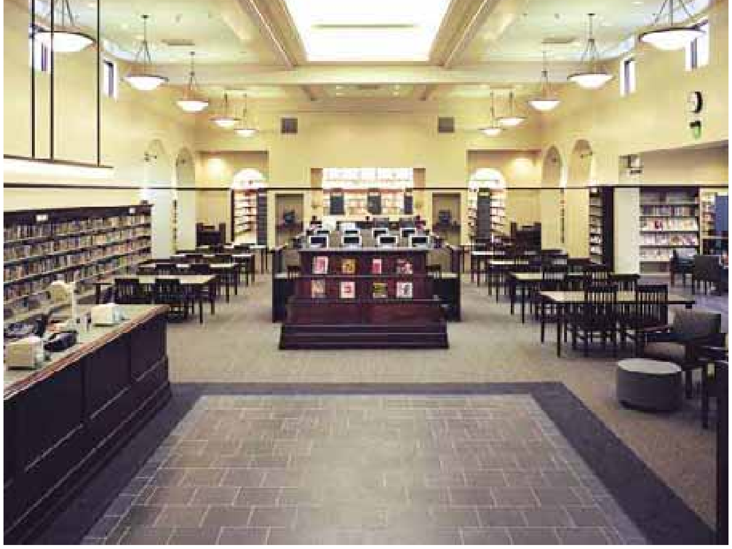
To attract people in this digital age, branch libraries are offering free wireless Web access, computer classes, after-school programs, and other educational services. The books are still there, but they've taken a backseat—or headed to the central library, which increasingly functions as a distribution center that dispatches books to branches when needed. To this end, the balance of power is shifting. Central libraries continue to attract people for special events, such as author readings, but the branch system draws larger crowds on a daily basis: children for story hour, teens who need homework help, and adults who want to enjoy the company of others.

Branches are also evolving from a design standpoint. Glazing has returned in a big way, complemented by open floor plans. This new transparency contains potent symbolism. "When you walked into a branch 15 years ago, what was available to you was only what was in that branch," observes Susan Kent, Los Angeles's former city librarian. "Now with computers, the world is available to you. That's a huge jump. You effectively have libraries without walls, contained within the walls of libraries, and that opens amazing possibilities for literally and figuratively knocking down the

James Murdock writes about architecture from his base in New York City.



The bold facade of Carde Ten Architect's Canoga Park branch, in L.A., provides a welcome counterpoint to nearby burger joints, strip malls, and parking lots.



At the request of residents in L.A.'s Pico Union neighborhood, M2A designed a Carnegie-style branch, right down to the proportions of its main reading room.

steel and bricks to access the world of information."

Although branches now feel loftier, they average between 10,000 and 15,000 square feet, slightly bigger than in the past but much smaller than central libraries such as Seattle's, which encompasses 363,000 square feet. An intimate scale helps residents claim these buildings as their own. People view branches as truly public space, something that's sorely lacking in an increasingly fractured and commercialized society. Meeting rooms are obligatory so that PTAs and other community groups can gather.

Fontayne Holmes, the Los Angeles Public Library's city librarian, saw evidence of her city's renewed appreciation of its neighborhood libraries on a recent visit to the Los Feliz branch. "All of the PCs were occupied, and there must have been a dozen more people using their own laptops," she says. "Many people can use computers at home or at the office, but they still come to the library to do it. They come for the atmosphere, our programs, and for the people."

This promising moment for branch libraries holds potential for small-scale civic architecture, as seen in the projects in Los Angeles, Seattle, and Tucson in this month's Building Types Study. These projects set an elegant new standard for what branch libraries can look like, even when constructed on a tight budget.

Funding remains a large part of the equation, but the Los Angeles Public Library's experience proves that it takes more than money to produce good architecture. In 1998, voters approved a $178 million bond measure to renovate, completely rebuild, or construct 32 branch libraries; four more projects were later added to the list, so the group now makes up half of the entire system. Rather than follow the traditional model of picking architects from the city's preapproved stable, the library invited younger, innovative firms to participate. It gave the architects only basic program requirements and wide latitude to be creative. The results have earned praise throughout the city and beyond.

"When you look at the range of different libraries that have come out of this program, it's like a little collection of jewels," observes Patricia Rhee, AIA, an associate at Steven Ehrlich Architects, which designed three libraries. "There's no way you'd think that one architect had cookie-cut all of the buildings."

For her part, Holmes is thrilled with the diversity of designs, but notes that giving architects unprecedented freedom did produce some unexpected consequences. Thirty-plus unique branches means an equal number of unique maintenance concerns—sometimes as prosaic as remembering to order special light bulbs.

"It took guts on their part, but how refreshing it is to have your own unique library in your community, one that theoretically meets your needs," observes Scott Carde, FAIA, a principal of Carde Ten Architects, which designed three branches. "Los Angeles has Disney Hall and the Caltrans building, which made big architectural statements recently. But on a quieter scale, these libraries sprinkled throughout town have an equally significant effect on Angelinos."

Each neighborhood had tremendous input in designing its branch. In Pico Union, for instance, community members successfully convinced the library to choose a different architect after the first firm failed, in their estimation, to design something that suited the area's historic character. The library turned to a specialist in historicist work, the firm M2A, which designed a building with a Carnegie-era character that looks as though it dates to the turn of the last century.

This being Los Angeles, residents also expressed concern about where to park their cars. Fortunately, most communities wanted on-grade parking placed behind their library, allowing the building to present a strong street presence and encourage a more pedestrian-friendly character in the city's automobile-centric streetscapes.

But there were a few exceptions. In Woodland Hills, community members wanted to save some Eucalyptus trees that were incorporated into a parking lot at the front of the site. To help the library building stand out, architect Barton Phelps & Associates gave it a bold, angular roofline that peaks at the street elevation and then slopes down as it approaches the property's rear boundary to match the lower profile of nearby houses.

The Westwood Branch, meanwhile, faces onto an entire street of parking lots, but was unable to secure a site large enough to allow for on-grade parking. So the library built a garage below ground. Although patrons can take an elevator directly to the main reading room on the building's second story, Steven Ehrlich Architects' plan instead encourages them to walk up through a sheltered entry plaza. Clear glazing along the rear elevation provides views of Westwood Village Memorial Park, a cemetery that directly abuts the library and counts Marilyn Monroe and architect Frank Israel among its eternal residents.

With its open rectangular room on the main floor, the Westwood building represents the library's desire that floor plans be as uncluttered as possible. But Los Angeles is far from being alone on this score. Open plans, with few internal walls or columns, help a library accommodate future alterations—and, on a deeper level, symbolize the unfettered flow of information and knowledge.

PHOTOGRAPHY, CLOCKWISE FROM TOP LEFT: © DOUG OLSON; TOM BONNER; BENNY CHAN/FOTOWORKS; TOM BONNER; JEFF GOLDBERG/ESTO; LARA SWIMMER

The lofty main reading room of Barton Phelps Associates' Woodland Hills Branch, in L.A., recedes to a more intimate scale for the children's alcove.

WESTWOOD BRANCH

Channel glass in the facade of Steven Ehrlich Architects' Westwood Branch, in L.A., controls light levels and blocks views of parking lots across the street.

Susan Kent, who left Los Angeles in 2004 and now directs the New York Public Library's 85 branches, notes that transparency is a hallmark of the recently completed Bronx Library Center, designed by Dattner Architects. But like many older urban systems, New York has fewer opportunities to build from scratch and instead focuses on renovating its existing Carnegie-vintage buildings. Kent is not yet ready to gut them, but she recently became intrigued by this idea after seeing the wide-open interiors of an Apple Store that Bohlin Cywinski Jackson and Ronnette Riley carved out of an old post office in Manhattan's SoHo.

Airy interiors are a hallmark of branch libraries in Seattle, which, like Los Angeles, embarked on a bond-financed program in 1998 to renovate or build 28 branches, including the new central library. In Carlson Architects' Beacon Hill Branch, for instance, wooden beams soar upward to define a large central volume energized with daylight from clerestory windows. Deborah Jacobs, Seattle's city librarian, values the symbolism of open floor plans and single-level construction. But she points out a pragmatic reason for this formula. "For security reasons, it's good to be able see an entire room from one vantage point," she explains. "Also, you don't have to staff a second floor. As a steward of tax dollars, that's something I have to respect."

Jacobs's frankness highlights a perpetual challenge in the library world. While construction dollars have been relatively easy to come by, thanks to ballot initiatives, operating money remains scarce as libraries are forced to compete against other city departments. Both Los Angeles and Seattle made sure enough money was set aside to operate their new branches, but many other systems are facing budget cuts.

The need for reliable funding is leading some libraries to regroup. Earlier this year, the city of Tucson began transferring control over the Tucson-Pima Public Library to the county of Pima, which enjoys a healthier revenue stream from property taxes. This move will mean changes in how construction projects are run, but Pat Corella, the library system's deputy director, believes these changes will be for the better—and he's already thinking about what future branches will look like.

In the not-too-distant future, Corella predicts librarians will no longer sit behind desks but instead wander through the library with handheld computers, asking patrons if they need assistance finding resources. The number of books in a branch library may keep shrinking, but the institution itself will be there as long as it remains true to its roots. "The library is a community space that began as an educational institution for self-directed learners," he observes. "That's the real ideal of intellectual freedom, and you will not find a more democratic institution than the library." ■

PSYCHIC READER
99¢ DEPOT

The glazed facade of Dattner Architects' Bronx Library Center, in New York, allows passersby to see activity within, harkening back to the Carnegie era.

A kinetic steel boat sculpture sails above the roofline of Carlson Architects' Beacon Hill Branch in Seattle. Each new library there features public art.

Hyde Park Miriam Matthews Library

Los Angeles, California

1

HODGETTS + FUNG **CREATES A BRANCH THAT ENGAGES THE STREET IN A LIVELY MANNER WHILE HANDLING DIFFICULT SECURITY ISSUES.**

By Clifford A. Pearson

Architect: *Hodgetts + Fung Design and Architecture—Craig Hodgetts, AIA, Hsin-Ming Fung, AIA, design principals; Greg Stutheit, project manager; Ron Calvo, project architect; David Wick, Michael Knopoff, project team*
Client: *Library Facilities Division, Los Angeles Public Library*
Engineers: *Englekirk and Sabol (structural); The Sullivan Partnership (mechanical); Patrick Byrne Associates (electrical); Delon Hampton & Associates (civil)*
Consultants: *Katherine Spitz & Associates (landscape); Robyn Strayhorn (mural artist)*
General contractor: *Royal Construction*

Size: *10,500 square feet*
Cost: *$3.15 million*
Completion date: *December 2004*

Sources
Parallam manufactured lumber: *Trus Joist MacMillan*
Cement board: *Foundry Services and Supplies*
Metal roof: *Berridge Manufacturing*
Cabinetwork: *JU Construction*
Tile: *Dal-Tile*

For more information on this project, go to Building Types Study at **www.archrecord.com**.

Built at the epicenter of the 1992 Los Angeles riots, the Hyde Park Miriam Matthews Branch Library stands as a testament to civic renewal and the healing power of architecture. More than just a place to read or gather, the library reaffirms the city's faith in South Los Angeles as a vibrant neighborhood and a generator of hope.

Program

Part of an ambitious program to build 36 libraries in communities around Los Angeles, the Hyde Park branch needed to make a statement that reinvestment in small-scale civic structures could make people's lives better. Although just 10,500 square feet, the new library offers almost twice the number of volumes as the neighborhood's old facility (40,000 books, compared with 25,000). And it nearly triples the number of computer terminals to 28, up from 10.

Solution

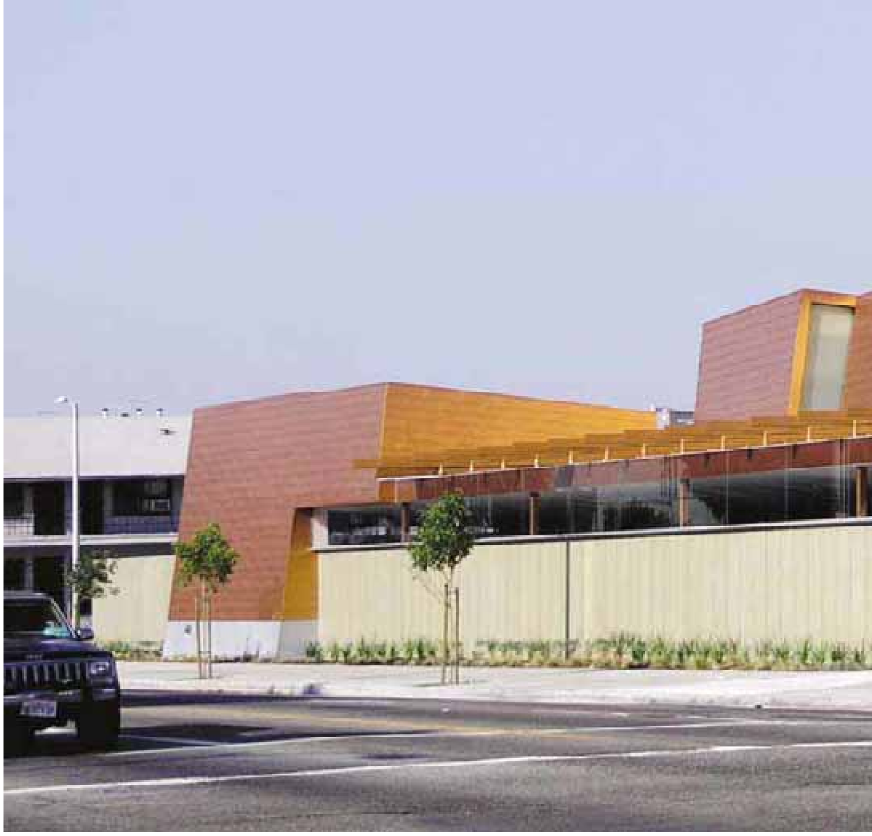
Hodgetts + Fung originally envisioned the Hyde Park library as an exercise in glass and colored light. But the client wanted something bolder, so principals Craig Hodgetts, AIA, and Hsin-Ming Fung, AIA, decided to give the building a more sculptural presence. "We looked at Brancusi's work because it has such great energy," says Hodgetts.

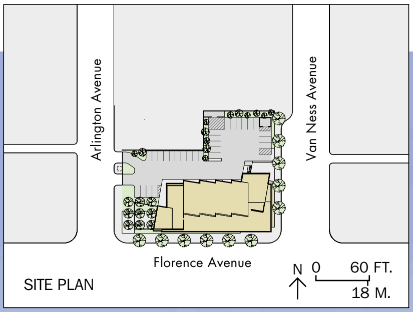
Eventually, the architects designed the building with angled glue-laminated-wood columns and beams on the inside and moss-colored cement-board walls on the outside. "We wanted it to be muscular, to have an animal-like quality to it," explains Fung.

Sitting on a corner site, the building offers four different faces to its surroundings. While all elevations emphasize masonry at street level and glazing above (for security reasons), each has its own personality. The south-facing street front expresses a sense of motion with its long, linear composition of glass and cement board topped by a copper-tinted-steel sawtooth roof. On the north, where patrons enter from the parking lot, the architects greet them with a jazzy series of angled wood-frame brise-soleils projecting from the facade. The shorter side elevations speak in quieter tones.

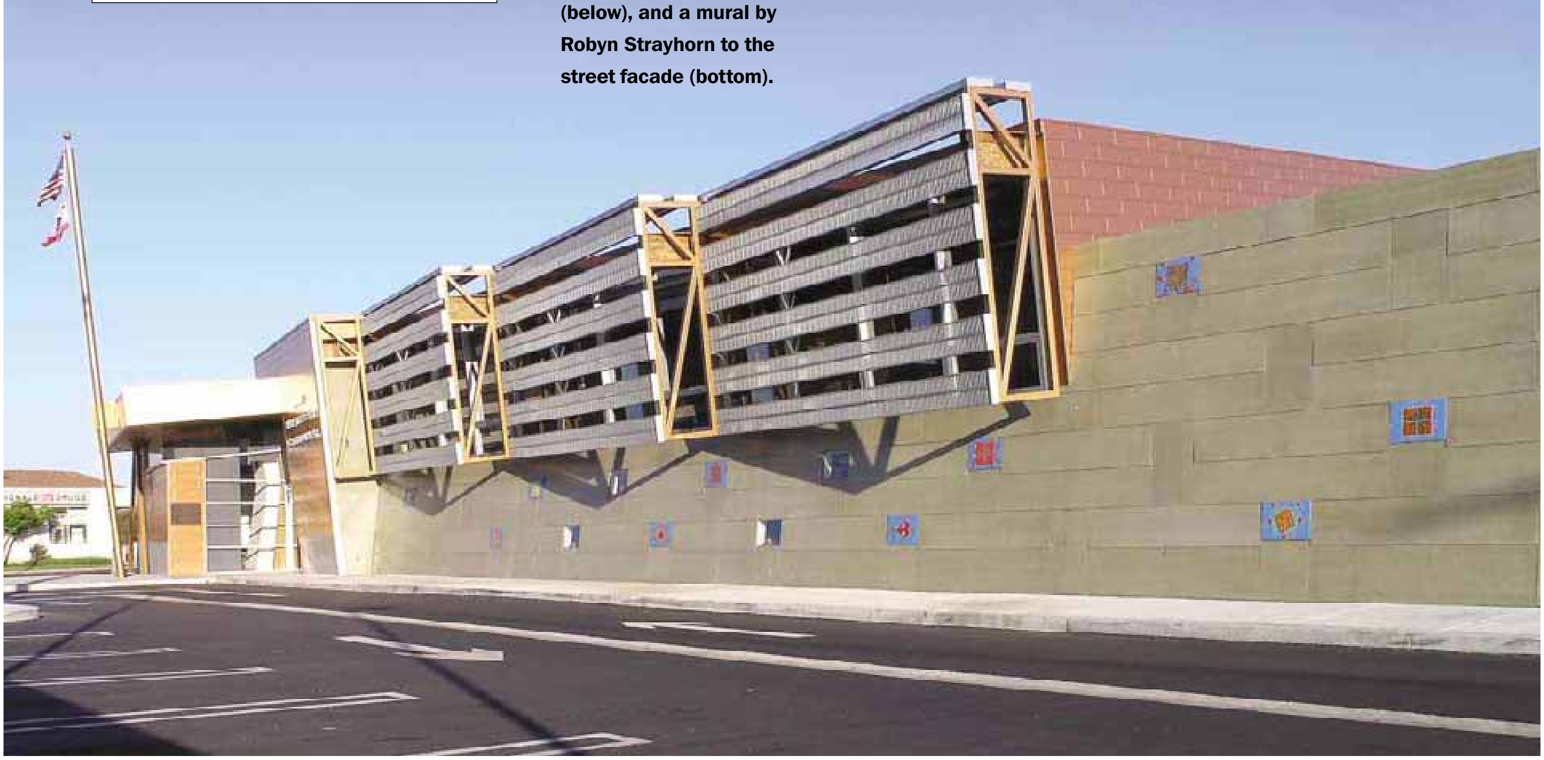
In plan, the library is essentially a simple rectangle, but Hodgetts + Fung embued the interiors with a

PHOTOGRAPHY: © CRAIG HODGETTS, EXCEPT AS NOTED

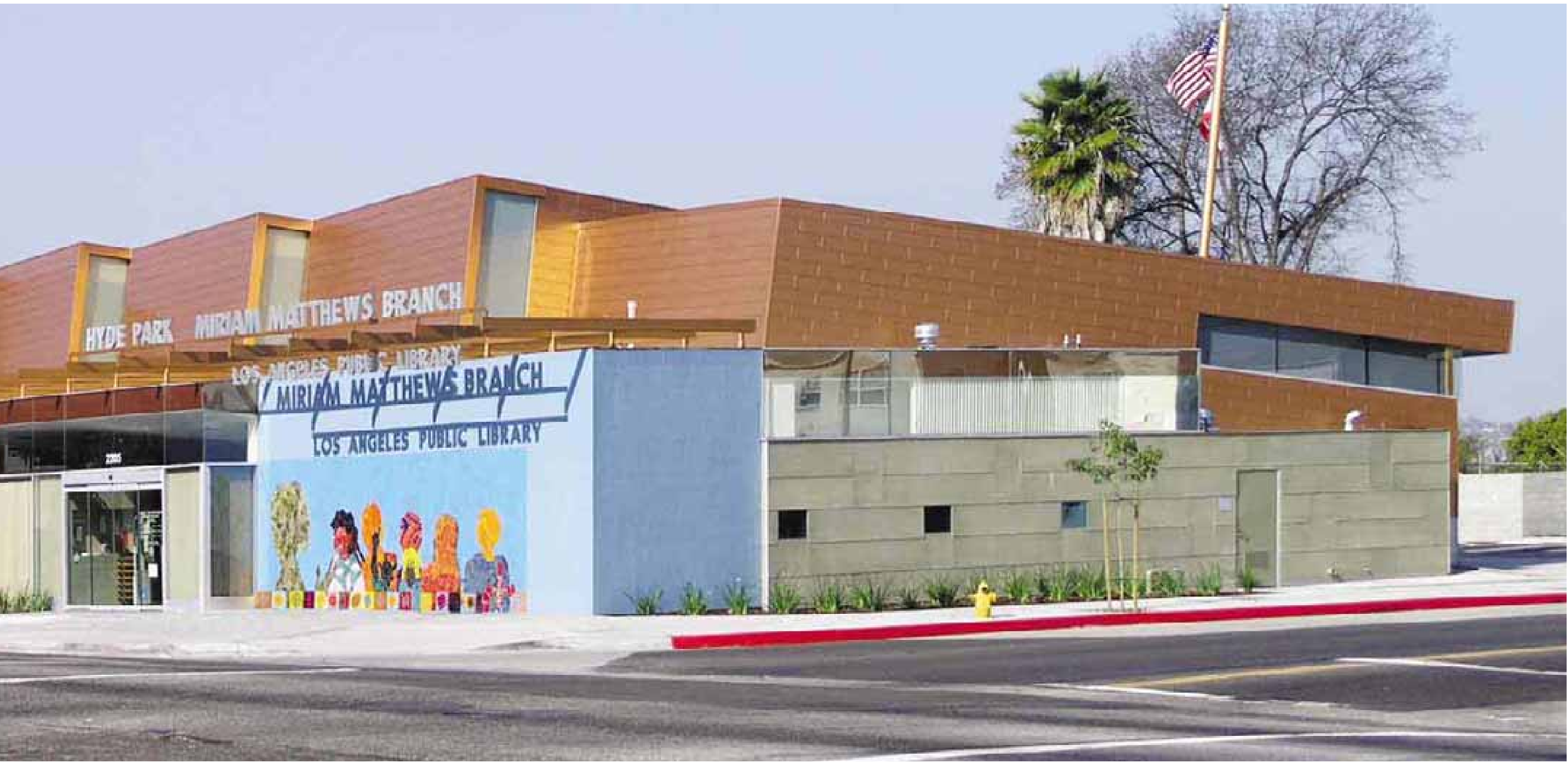


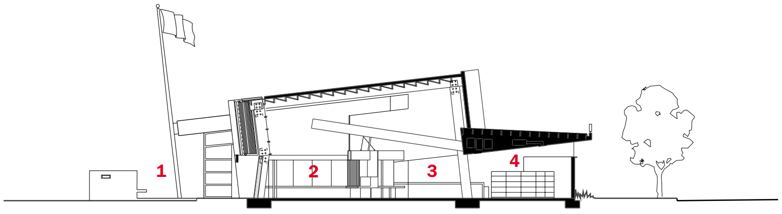

Arlington Avenue
Van Ness Avenue
Florence Avenue
N
0
60 FT.
18 M.

SITE PLAN



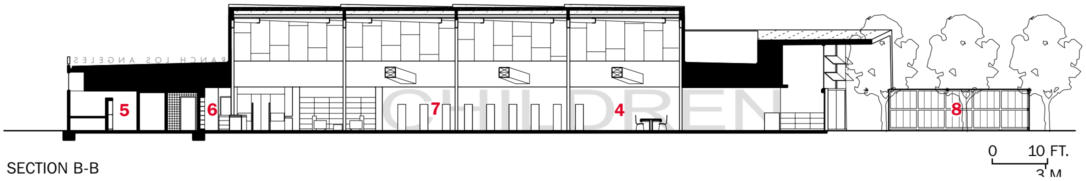
The architects limited glazing mostly to upper portions of the building for security reasons, while adding projecting brise-soleils to the parking elevation (below), and a mural by Robyn Strayhorn to the street facade (bottom).


HYDE PARK MIRIAM MATTHEWS BRANCH
LOS ANGELES PUBLIC LIBRARY
MIRIAM MATTHEWS BRANCH
LOS ANGELES PUBLIC LIBRARY



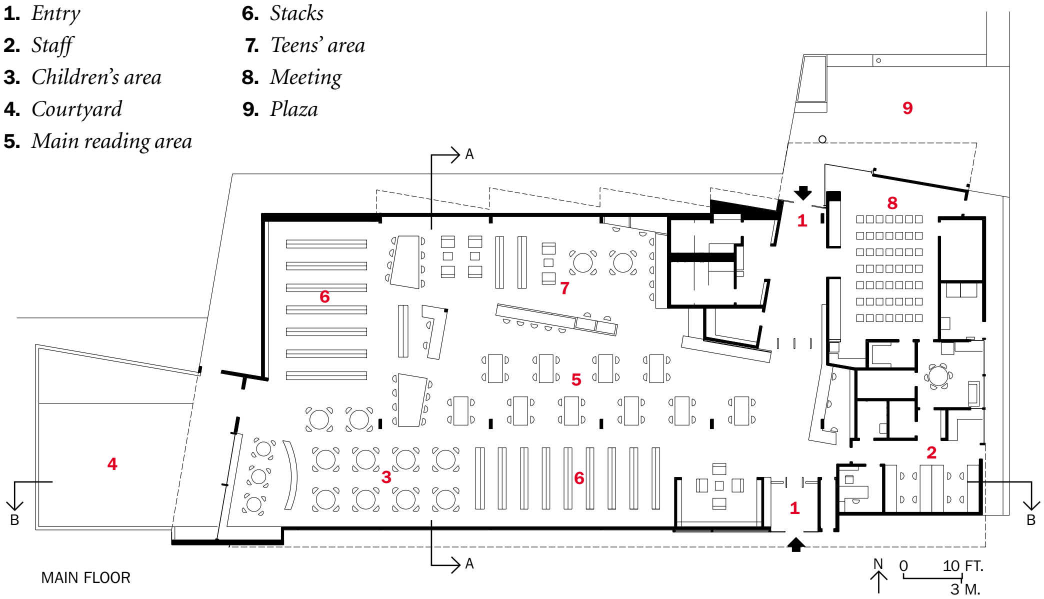
SECTION A-A

1. *Plaza*
2. *Teens' area*
3. *Main reading area*
4. *Children's area*
5. *Staff*
6. *Entry*
7. *Stacks*
8. *Courtyard*



SECTION B-B

1. *Entry*
2. *Staff*
3. *Children's area*
4. *Courtyard*
5. *Main reading area*
6. *Stacks*
7. *Teens' area*
8. *Meeting*
9. *Plaza*



MAIN FLOOR

visual richness by layering materials and angled forms in a syncopated rhythm. "We wanted it to feel like jazz," says Fung. They also chose colors—moss green, copper, burgundy, and burnt orange—that evoke the roots of the African-American culture of most Hyde Park residents.

Although the library didn't apply for LEED certification, Hodgetts + Fung designed the building to achieve a Silver LEED rating, using sustainable materials such as wood beams made from recycled lumber chips, sun-shading devices such as brise-soleils, and an entry canopy on the street facade clad with photovoltaic cells.

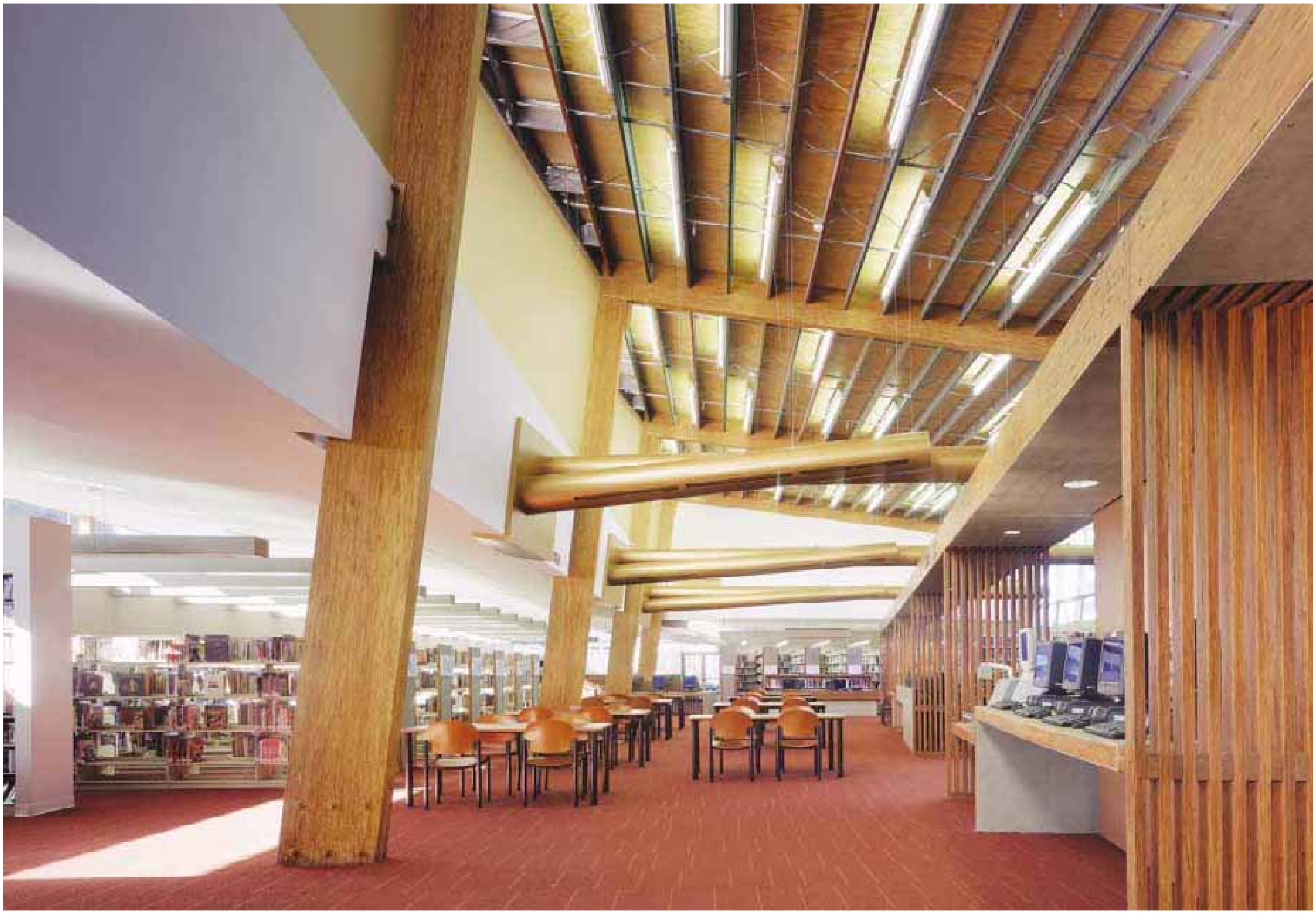
Although masonry walls at street level provide security, clerestory glazing and 22-foot-high ceilings create a bright, lively interior. By tilting the ceiling up toward the south, the architects oriented views to treetops and sky outside. As a result, they focused attention on slices of nature, adding a bucolic note to the urban setting. Exposed air ducts slicing overhead and fluorescent tubes arranged in an irregular pattern add to the vibrant feeling of the library.

The community has responded well to the new building, says Kren Malone, the branch's senior librarian. Usage has roughly tripled to about 800 people each day, she reports, and no one has "tagged" the building with graffiti.

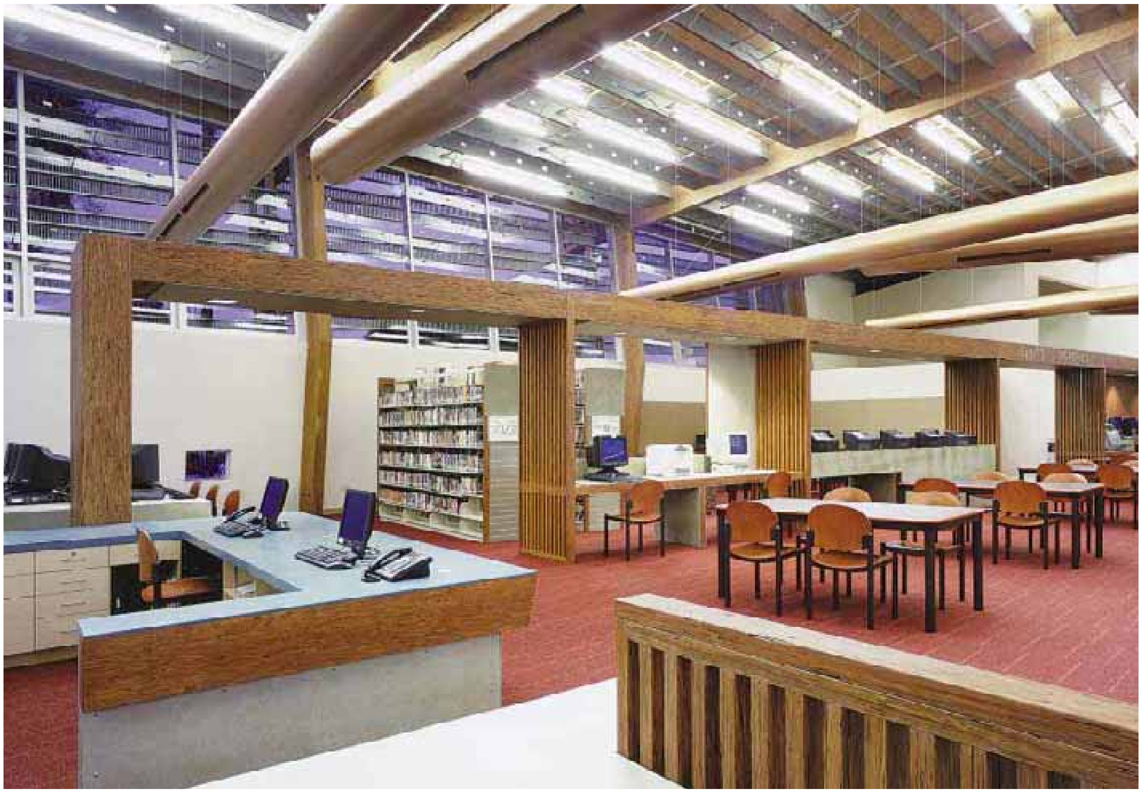
Commentary

Some Modernists try to boil architecture down to minimal expressions of form and function. But Hodgetts and Fung like to bring temperatures up in their work, so different flavors and textures mix together without losing their individual identities. Instead of consommé, they cook up architectural gumbo. At the Hyde Park branch library, they did this by layering materials, colors, and light into a spicy composition that is engaging and easy to understand. They have created a big, soaring space that says learning is important, but made sure it is a fun place to hang out. ■

PHOTOGRAPHY: © BENNY CHAN/FOTOWORKS (OPPOSITE TWO)



On the exterior of the library, Hodgetts + Fung added a sense of richness by layering materials and building elements such as copper-tinted-steel roofing and cement board on the east facade (opposite, left) and angled sunscreens on the north (opposite, right). Although essentially one open space, the interior offers a variety of different areas for reading and browsing by changing ceiling heights and using stacks as dividers (above and right).



Quincie Douglas Library
Tucson, Arizona

2

RICHÄRD + BAUER EMPLOYS LEAN LINES, BRITTLE MATERIALS, AND ARCING FORMS TO DRAMATIC EFFECT IN A DESERT SETTING.

By Suzanne Stephens

Architect: *Richärd + Bauer—James Richärd, AIA, design architect; Kelly Bauer, interior/project manager; Steve Kennedy, AIA, architect; Erik Koss, job captain*
Client: *City of Tucson and Tucson-Pima Public Library*
Engineers: *KPFF (civil); Jerome E. McGetrick and Associates (electrical); Clayton Engineering and Consulting (mechanical and plumbing); Caruso Turley Scott (structural)*

Size: *10,500 square feet (gross)*
Cost: *$1.5 million*
Completion date: *September 2005*

Sources
Window wall, entrances: *U.S. Aluminum*
Polycarbonate resin sheeting: *Polygal*
Plastic laminate interior finishes: *Wilsonart; Formica*
Special surfacing: *Corian*
Polished concrete and terrazzo flooring: *Advanced Terrazzo*
Acoustical ceiling and suspension grid: *USG*

For more information on this project, go to Building Types Study at **www.archrecord.com**.

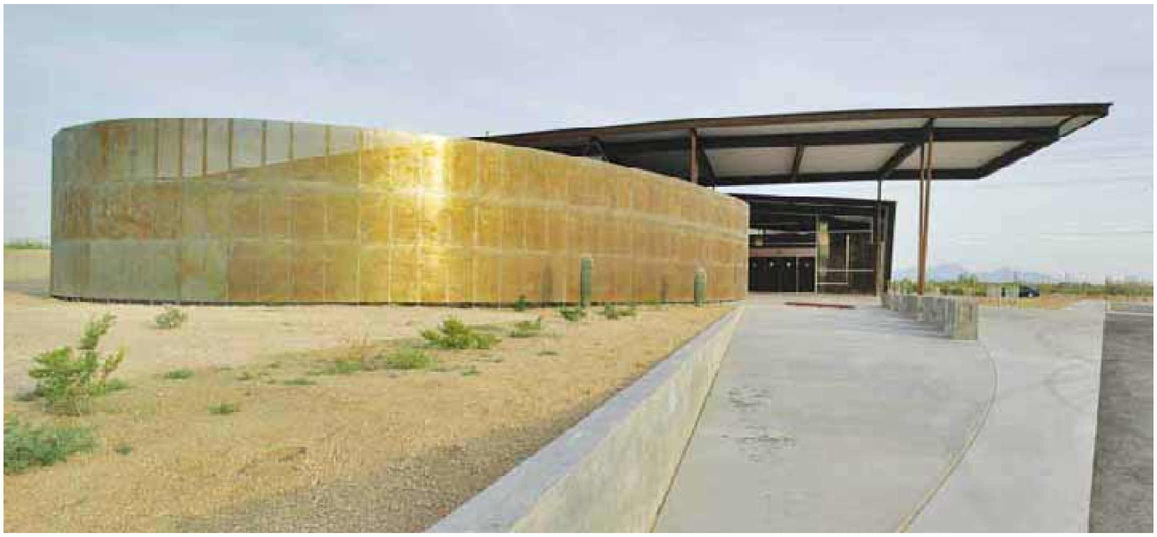
When last we left Richärd + Bauer, an up-and-coming architectural office in Phoenix, Arizona, it had just completed the delicately limned Desert Broom Library in its hometown [RECORD, January 2006, page 96]. In the fast-growing sunbelt states, public libraries appear to be the building type du jour, and this firm, having completed five lean, Modern branch libraries, with four more under construction, could claim to have cornered the Arizona market. Its principals, James Richärd, AIA; Kelly Bauer, an interior designer; and Steve Kennedy, AIA, have now taken on Tucson, where their pavilionlike Quincie Douglas Library opened last year. The brittle materials of the one-story structure, marked by a Cor-Ten-steel roof and rusted steel fencing, blend in color and texture with the flat, dry desert backdrop, while the library's curved and angled planes stand out rakishly against the monotony of nearby suburban sprawl.

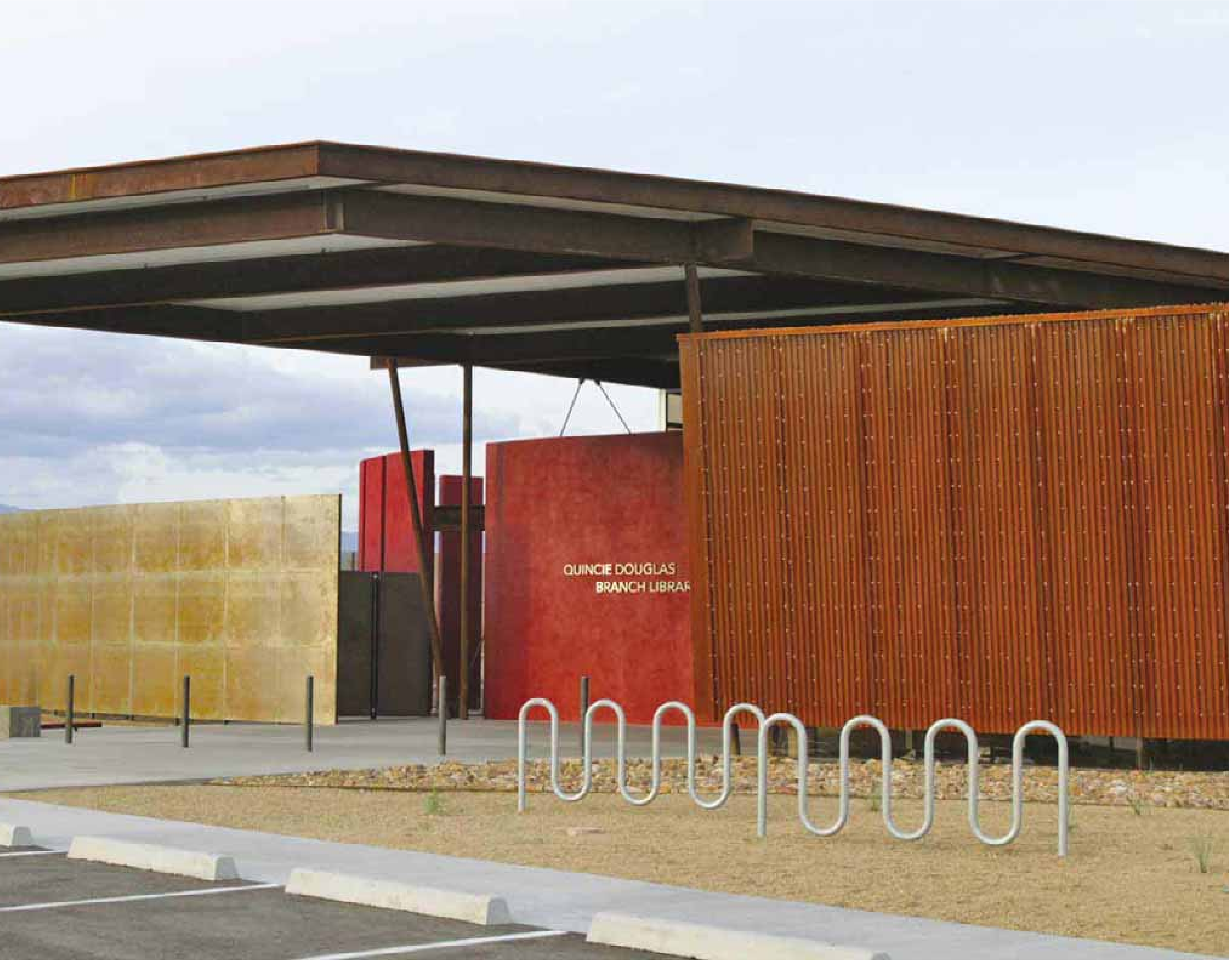
Program

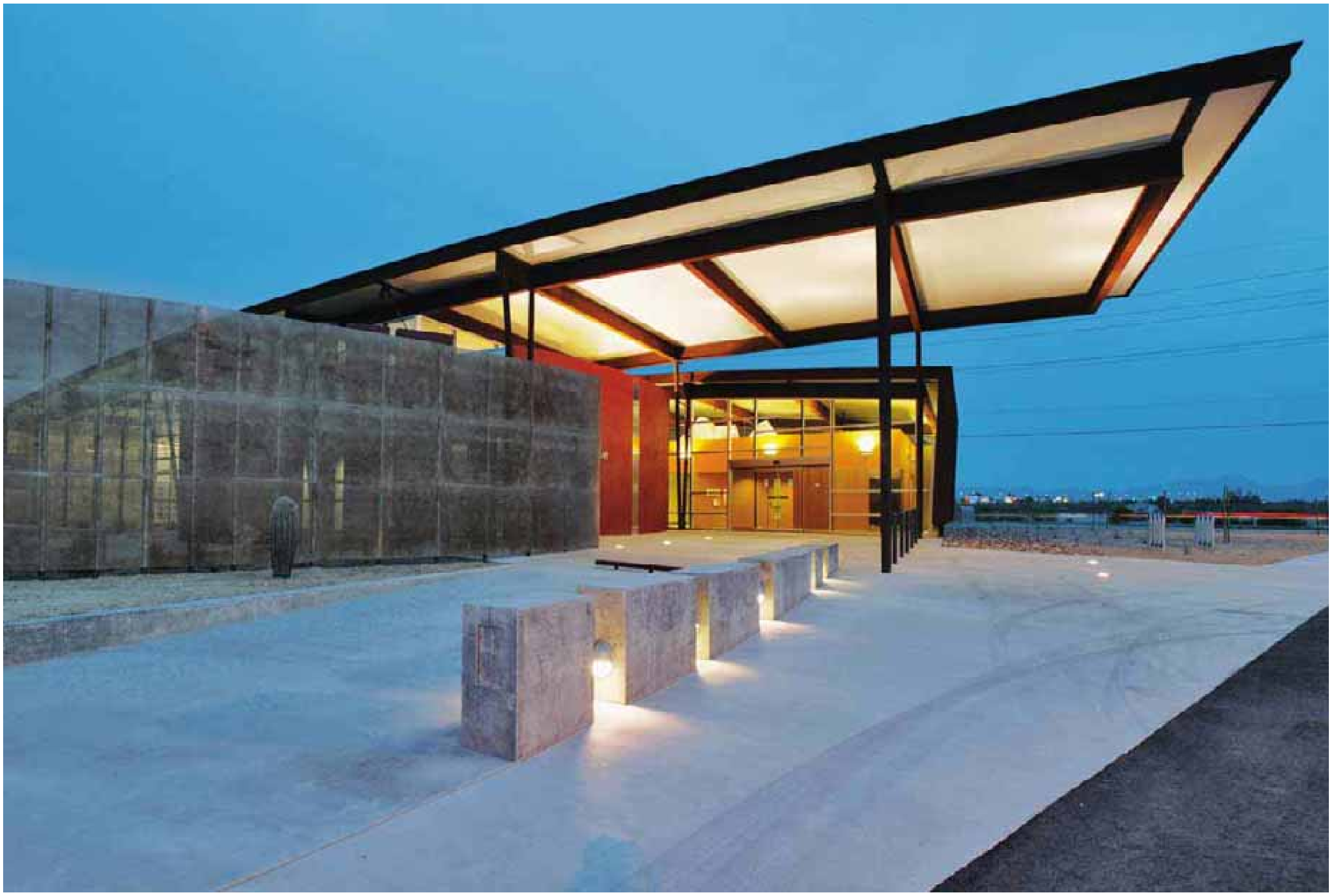
In 1999, the Tucson-Pima library system organized an anonymous design competition for a 10,000-square-foot branch that would be located adjoining the Quincie Douglas Neighborhood Center on the dusty outskirts of the city. Serving an area of about 70,000 people, many of whom are low-income and Hispanic, the library would provide a reading room for retrieving books (numbering about 50,000) from the open stacks,

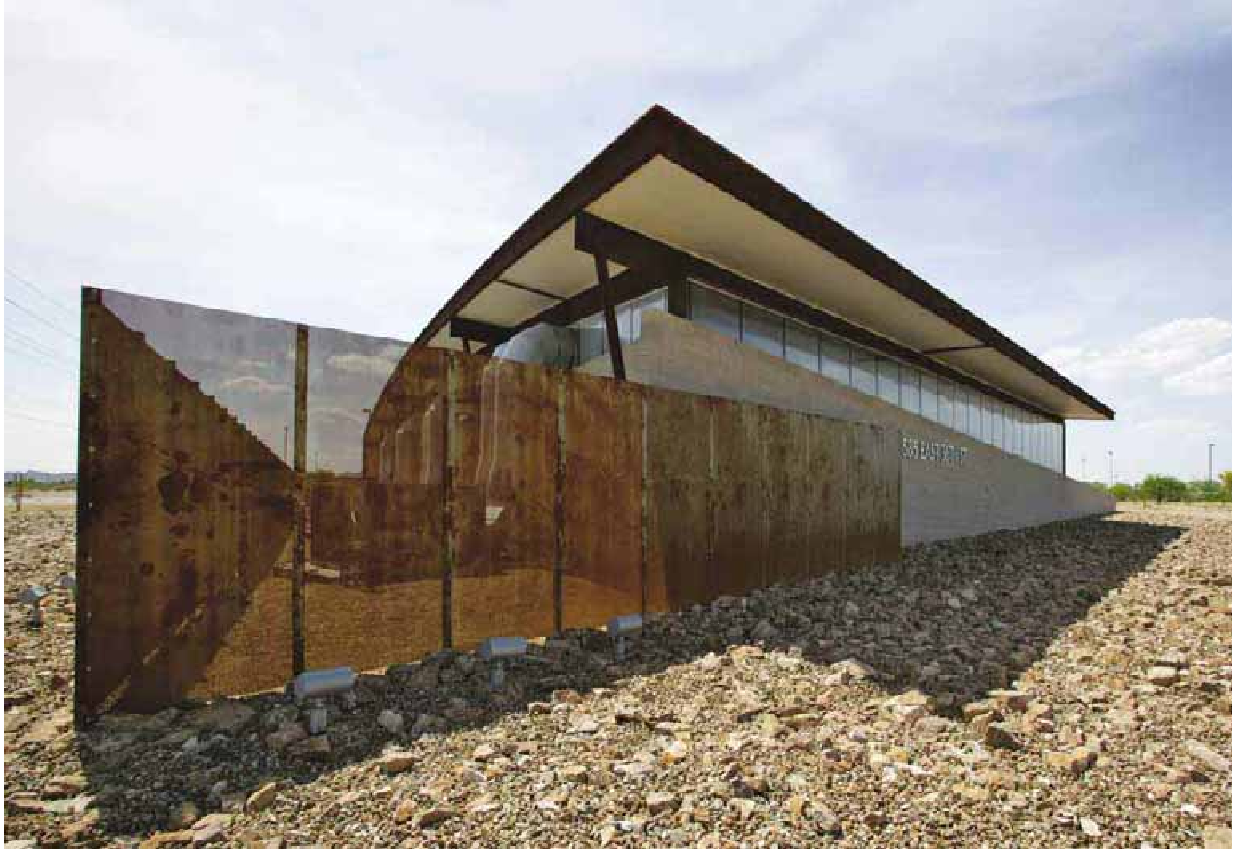
PHOTOGRAPHY: © TIMMERMAN PHOTOGRAPHY

The Cor-Ten-steel roof and a curved, rusting steel-mesh fence enclosing an outdoor garden (right) mark the entrance to the library. The path from the neighborhood center's parking area leads past a red, stuccoed-concrete-block wall (below), where spindly V-shaped steel columns reminiscent of Le Corbusier's Salvation Army complex in Paris (1933) support the roof.

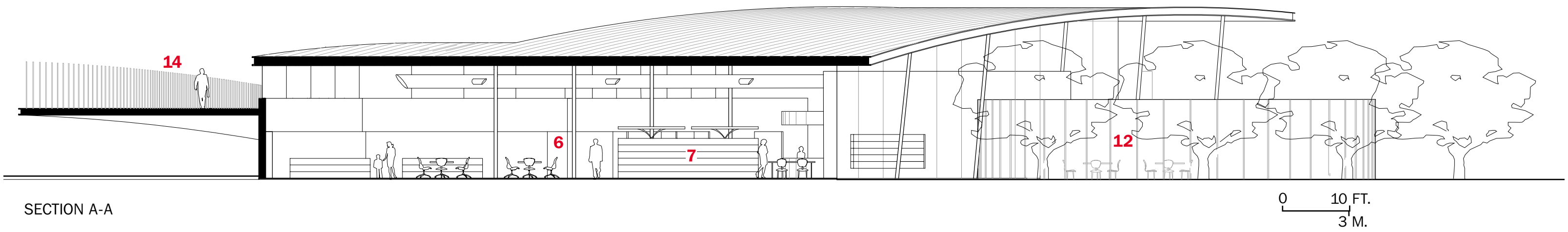






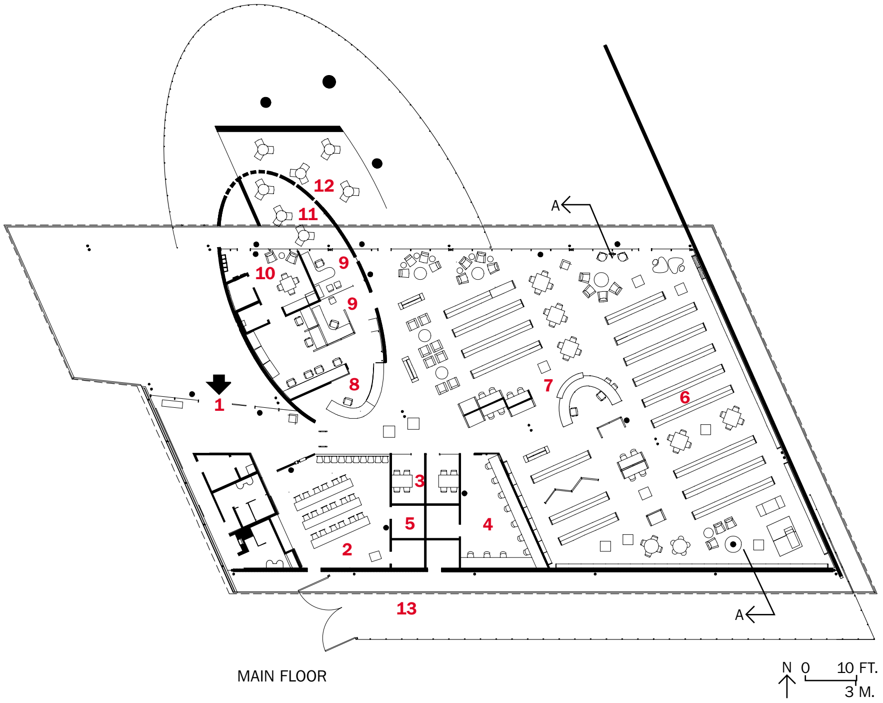


At the library entrance, the building's steel roof thrusts forward as a porte cochere (above). Clerestory windows are surfaced in polycarbonate resin (left), and walls are sandblasted or stuccoed concrete block. Richärd + Bauer had designed a pedestrian bridge to skim past the mechanical yard facing 36th Street (left), a prime elevation, but so far the bridge has not been built.



SECTION A-A

1. *Entry*
2. *Lecture room*
3. *Group study*
4. *Computer room*
5. *Storage*
6. *Open stacks*
7. *Information desk*
8. *Service desk*
9. *Administration*
10. *Staff lounge*
11. *Staff patio*
12. *Reading garden*
13. *Mechanical yard*
14. *Planned pedestrian bridge*



MAIN FLOOR

plus rooms for lectures, conferences, and computers. Financed through city bonds, the library was budgeted at $1.3 million, or $130 per square foot.

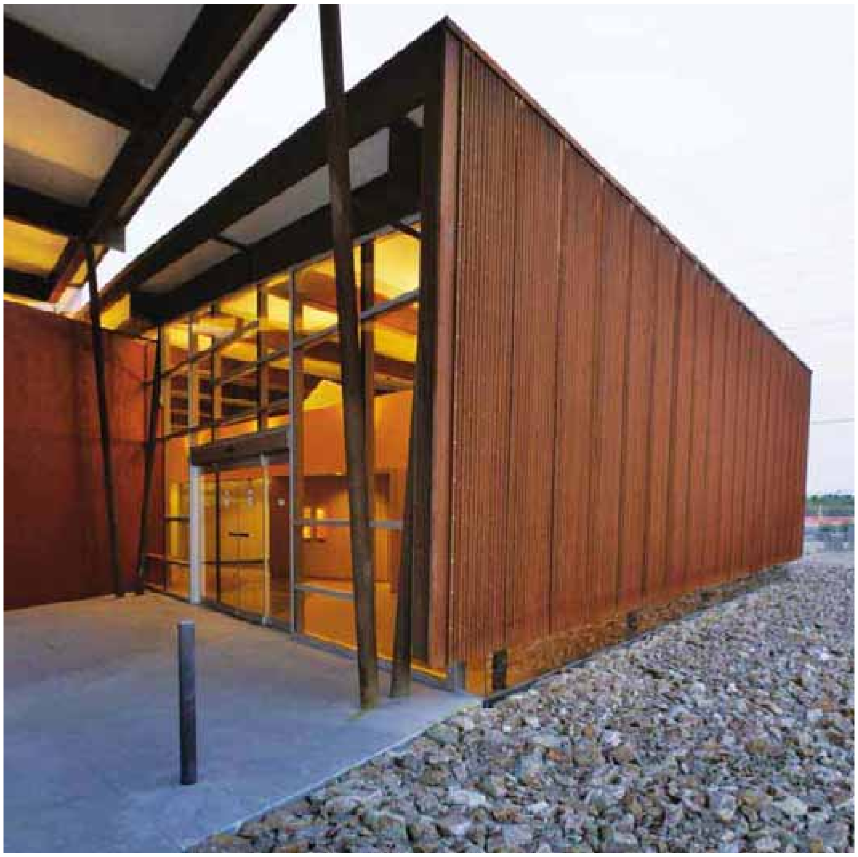
Solution

Since the 1.5-acre site occupies a quadrant at a heavily trafficked crossroads, Richärd + Bauer projected a pedestrian bridge that would cross a six-lane highway and connect residential development on the east to the one-story library and the existing community center.

Paralleling the extended arc of this steel-and-concrete bridge (which is still unbuilt), the firm designed the library's roof, clad in corrugated Cor-Ten-steel panels, to split in two long "petals" so that one portion lifts up slightly above the other. The architects filled in the space between the petals with polycarbonate resin sheets to create a clerestory that admits daylight to the library's interior.

Within the polyhedron-shaped space inside, a large oval counter and

The end wall of the library, enclosing the entrance (right), is surfaced in Cor-Ten-steel panels, as a continuation of the roof plane. As Richärd says, "The split roof gives topography to the space without adding complexity to the plan."



The main reading room features open stacks (top) and a separate area for children (above). The library receives extra light through clerestory windows and an exposed ceiling. Partner Kelly Bauer sought muted yet still vibrant colors for the furnishings, along with comfortable chairs based on Le Corbusier's Grand Confort design (top).

light bar define the operating core of the library that accommodates book check-out-and-return functions, along with staff offices. As a motif, the oval extends out beyond the exterior of the building, where red pylons of stuccoed concrete block enclose a staff patio. Another larger arc, rendered in steel mesh, forms the perimeter of the landscaped reading garden.

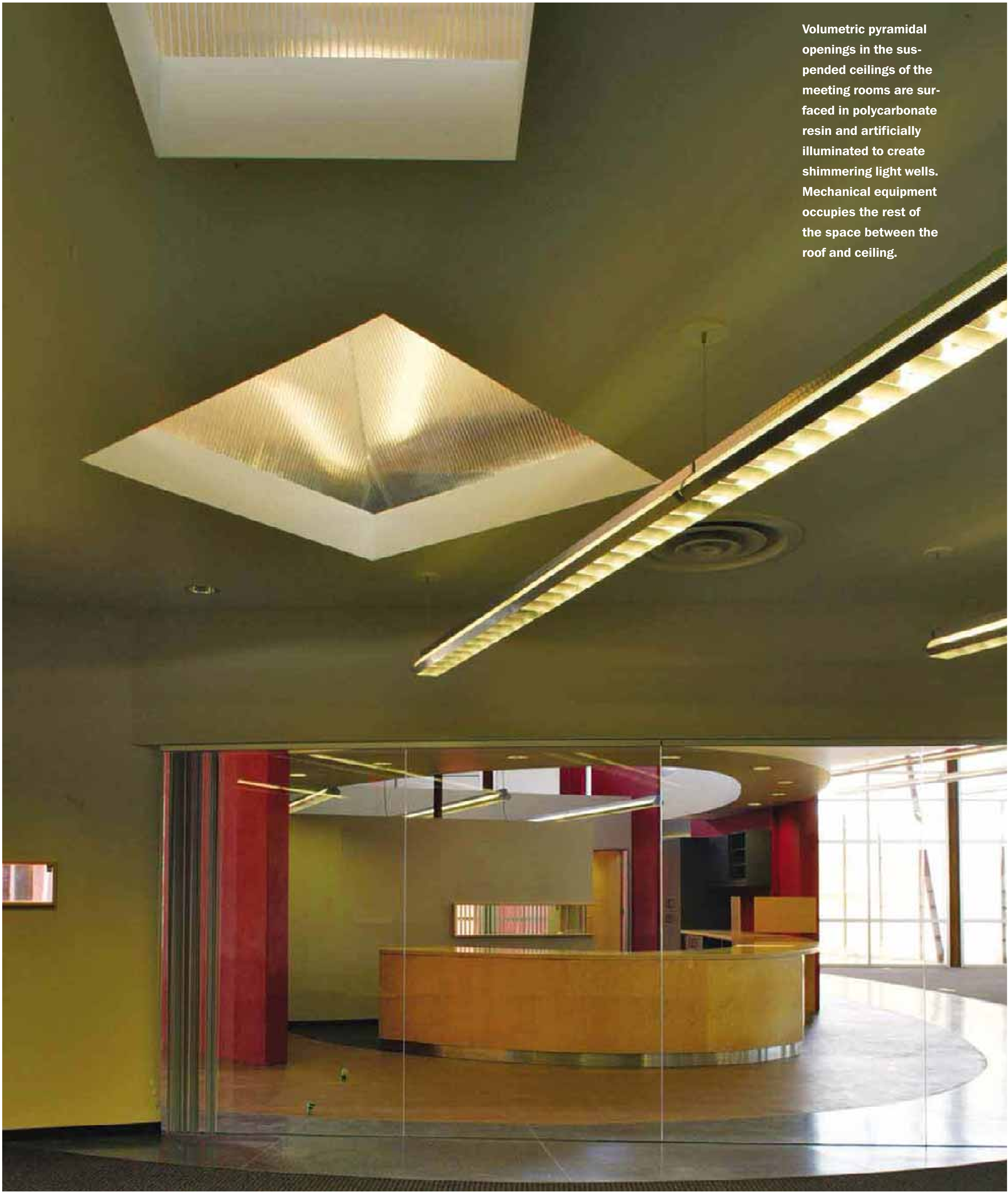
A relatively simple structural system kept the costs down: A steel frame infilled with wood truss joists supports the roof, while concrete block, either stuccoed or sand-blasted, constitutes the exterior walls, except where the Cor-Ten-steel roof slides to the ground at the entrance. The polycarbonate-resin sheets in the split roof reappear in the clerestories on the south and east walls and again in pyramid-shaped faux skylights over the meeting rooms.

Commentary

The jaunty library with its now-rusted steel-wire fencing and Cor-Ten corrugated skin creates an identifiable but not forbidding structure that meshes with the dry landscape of acacia, saguero cactus, and wild brush. The light and airy main reading room, with exposed structural and mechanical elements zooming across the ceiling, imparts a sense of casual but quiet relaxation.

According to Pat Corella, the deputy director of the Tucson-Pima Public Library system, the building is successfully luring the community to come inside, although many people are disappointed that the pedestrian bridge, a favorite element in the initial scheme, has not yet been constructed. The bridge would have concealed the mechanical yard, which is now visibly part of the street facade. According to Corella, residents lament, "We don't want to look at a lot of pipes."

The best way to fix this is to build the much-needed bridge. In the meantime, the library still demonstrates how broad, simple strokes (the roof), straightforward maintenance-free materials, and imaginative use of toplighting can make a significant architectural impact. ■



Volumetric pyramidal openings in the suspended ceilings of the meeting rooms are surfaced in polycarbonate resin and artificially illuminated to create shimmering light wells. Mechanical equipment occupies the rest of the space between the roof and ceiling.

Ballard Library
Seattle, Washington

3

BOHLIN CYWINSKI JACKSON SEAMLESSLY UNITES LIBRARY AND CIVIC FUNCTIONS UNDER A GREAT SWEEP OF PLANTED ROOF.

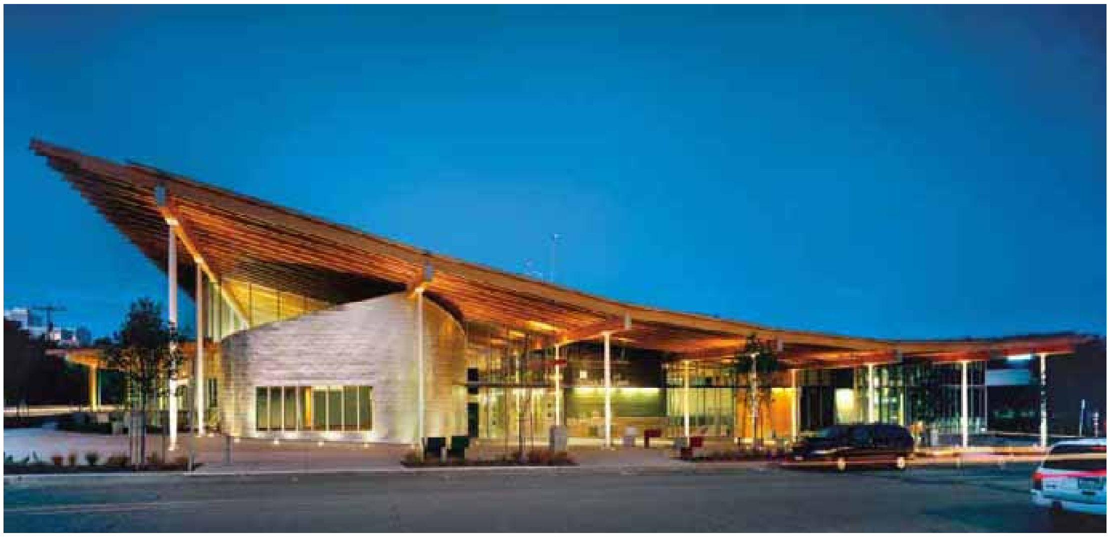
By James S. Russell, AIA

Architect: *Bohlin Cywinski Jackson—Peter Q. Bohlin, FAIA, Robert E. Miller, AIA, David Cinamon, AIA, Steve Mongillo, AIA, Nguyen Ha, Eric Walter, Stephen Gibson, Darren Lloyd, Zeke Busch, Daniel Ralls*
Consultants: *Putnam Collins Scott Associates (structural engineer); Affiliated Engineers (mechanical, electrical); Swift & Company (landscape); Candela (lighting)*
Contractor: *PCL Construction*

Size: *15,000 square feet (library); 3,100 square feet (neighborhood service center); 15,000 square feet (parking)*
Cost: *$6,500,000*
Completion date: *May 2005*

Sources
Green roof system: *Hydrotech*
Metal/glass curtain wall: *EFCO*
Metal shingles: *Ettel & Franz*
Louvers: *Construction Specialties*
Solar panels, film: *Schott*
Lighting: *Lithonia, Ledalite, Linear, Kim, Mteallus, Kurt Versen (interior general); A Light, Juno Flex, Alkco, Elliptipar (task lighting); Smedmarks, Bega, Design Plan Centaur, Lumier, Hydrel, Stonco (exterior)*
Furniture: *BCJ Ballard Collection; Herman Miller*

For more information on this project, go to Building Types Study at **www.archrecord.com**.



PHOTOGRAPHY: © NIC LEHOUX

Rem Koolhaas left no high-concept gesture behind in his widely acclaimed Seattle Central Library [RECORD, July 2004, page 88]. In general, though, Seattleites shun assertive, big-idea architecture. But a modest neighborhood northwest of downtown found in Bohlin Cywinski Jackson (BCJ) an architect willing to think small in just the way it wanted. Each element of the firm's Ballard Library is painstakingly deployed to do low-concept (in the best sense) double or triple duty.

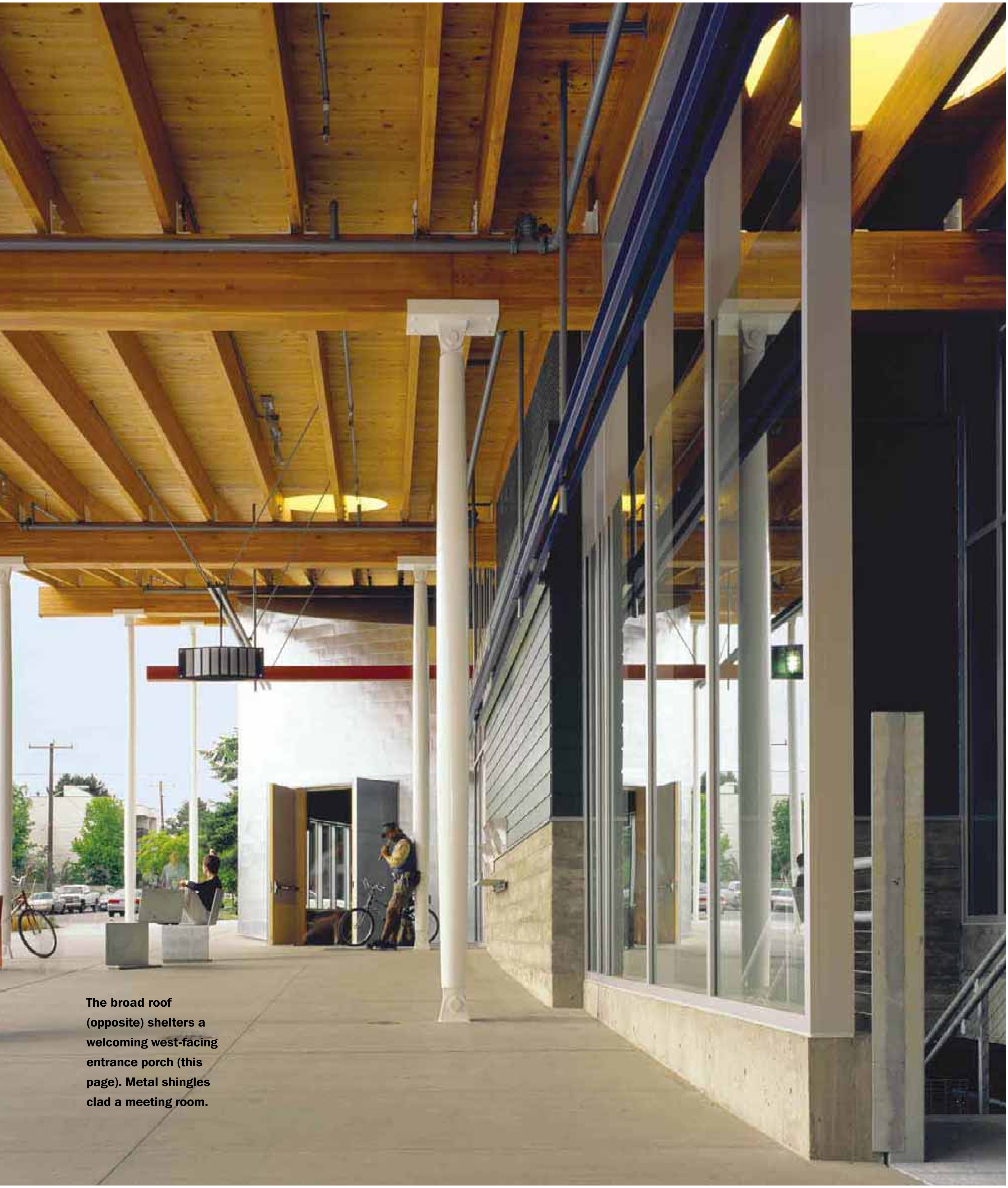
Program

For its branch system, Seattle has stuck with relatively small neighborhood facilities. The 15,000-square-foot Ballard branch is one of five recent replacements in a large-scale overhaul of the city's 27 satellite libraries (all by local architects, including Miller/Hull and James Cutler). Ballard is among the largest (some are as small as 5,000 square feet). "With technology changing and the central library as a hub, we can provide appropriate services in branches of these sizes," explained David Kunselman, Seattle Public Library's senior capital projects manager. "And they have a more neighborhood feel."

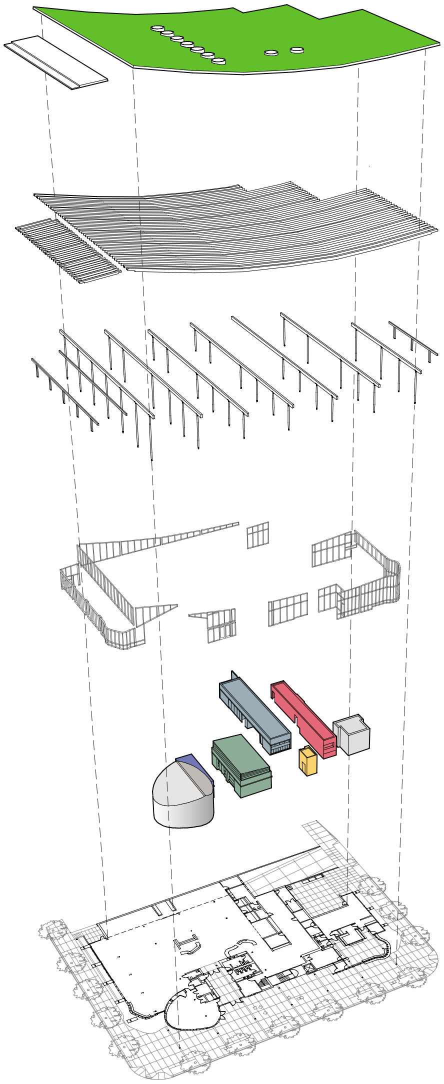
That's important in Seattle, where neighborhoods strenuously guard their prerogatives. Residents participated in the selection of BCJ, and pushed an ambitious agenda of environmental sustainability. The library plan also incorporated a neighborhood service center where people can pay taxes and utility bills and deal with city agencies without going downtown. Another convenience is provided by radio-frequency identification tags, like those retailers use, which allow books requested online to be automatically routed to branches for patrons to pick up and check out on computerized kiosks.

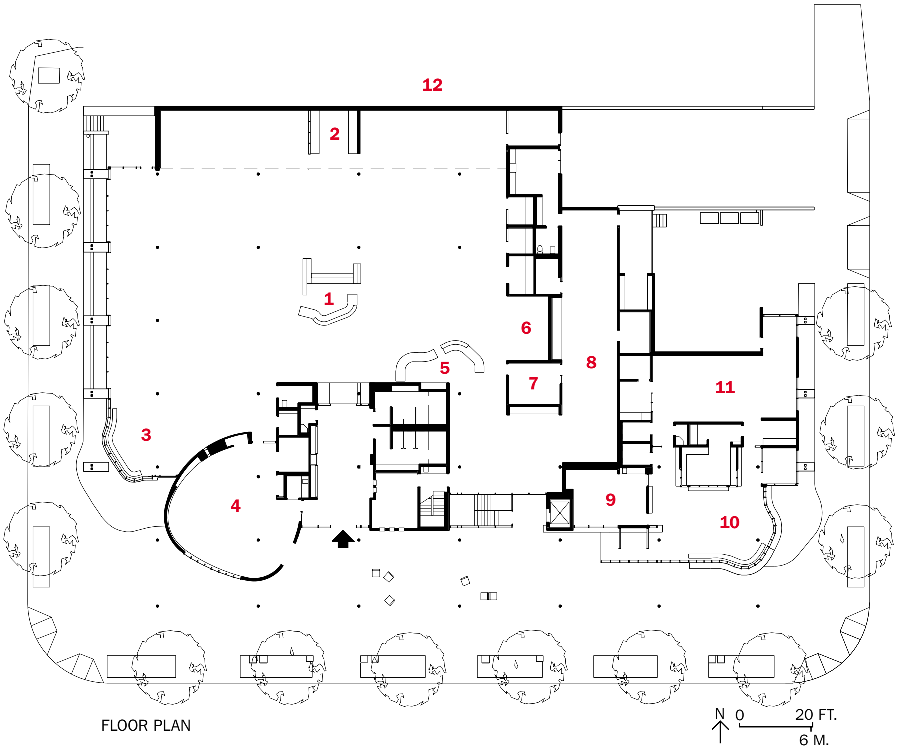
Solution

A broad, planted roof, the library's signature gesture, curves gently up on its northern edge, opening clerestories underneath to sweep daylight inside. The roof not only speaks of shelter, it portrays the environmental agenda, a key educational aspect of the design. "If you interest kids, they bring their parents," increasing use and support, explained Robert Miller, BCJ's project manager. Seeded with drought-resistant local plants, the



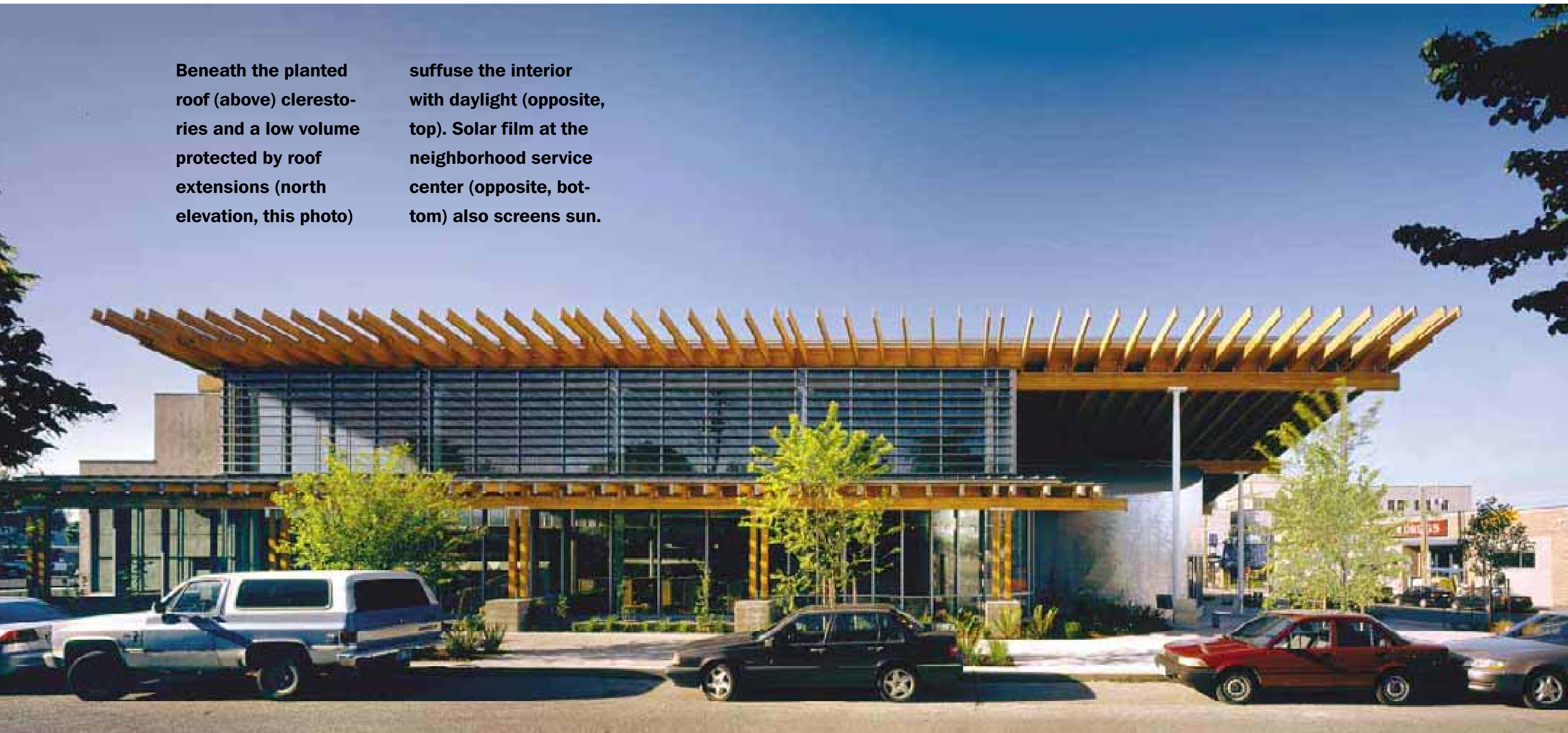
The broad roof (opposite) shelters a welcoming west-facing entrance porch (this page). Metal shingles clad a meeting room.



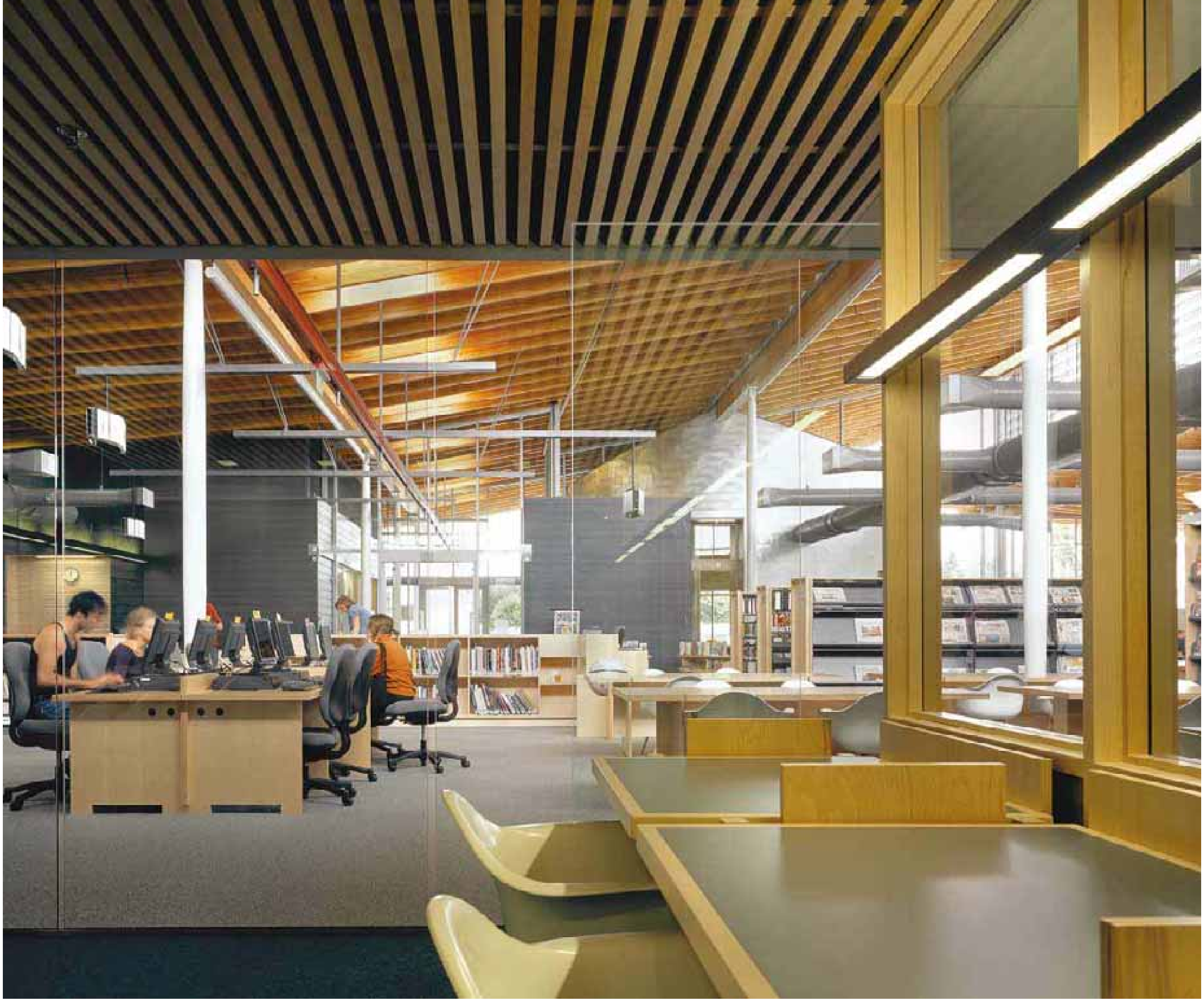


FLOOR PLAN

1. *Reference*
2. *Quiet room*
3. *Children's area*
4. *Multipurpose*
5. *Circulation desk*
6. *Reserves*
7. *Branch manager*
8. *Library staff*
9. *Conference*
10. *Neighborhood service center*
11. *NSC staff*
12. *Future development*



Beneath the planted roof (above) clerestories and a low volume protected by roof extensions (north elevation, this photo) suffuse the interior with daylight (opposite, top). Solar film at the neighborhood service center (opposite, bottom) also screens sun.

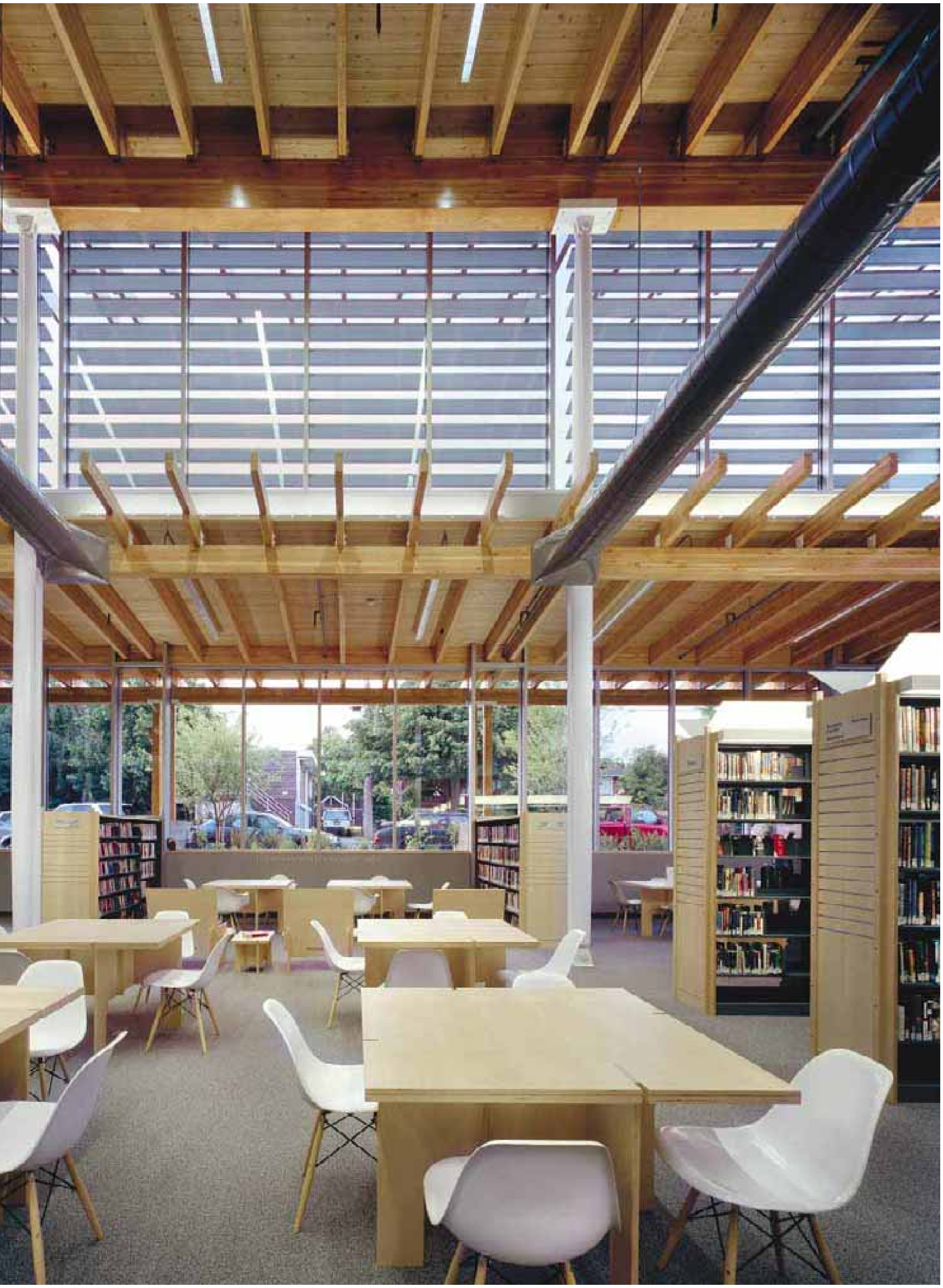


roof absorbs 86 percent of the site's storm runoff and reduces heat gain. (Library users can inspect the roof in person by permission.) School children—and everyone else, for that matter—can monitor its growth through periscopes mounted near the entrance. A small lobby exhibition explains its advantages and those of other sustainable elements, such as photovoltaic panels on the roof and a daylighting scheme—refined at the Seattle Daylighting Lab—that uses clerestories and skylights, supplemented by light fixtures equipped with sensor-driven dimmers.

BCJ pushed the building to the western edge of the site and stretched the roof over an entrance porch that cuts the setting sun. The porch unites entrances for the library, the neighborhood service center, and a metal-shingled meeting room that can be used even when the library itself is closed. People naturally gather underneath—its evident welcome contrasts with surroundings that remain largely devoted to unappealing surface parking.

Another advantage of locating the building on the western street edge was that it freed up space on the site that was later sold to a multifamily-housing developer. The proceeds from this sale offset the expense of building underground parking. Knockout panels in the garage wall facing the parcel will allow the library to share parking with the future development.

Inside the library, tapering steel tubes support a laminated-beam ceiling. A plane of suspended ventilation ducts, and several enclosed areas



A low-ceilinged area encloses intimate spaces for adult study and children's reading. The architect designed the plywood furnishings. Horizontal ductwork visually carries the ceiling plane into the higher main reading room. North-facing louvers may seem counterintuitive, but they proved to diffuse daylight more pleasingly.

that huddle under the ceiling, visually dissolve the borders of the space. A kind of spatial indeterminacy reins: "open-ended," as partner in charge Peter Bohlin describes it. "People want to be in a softly defined space," he said, rather than in more "single-minded" architecture.

Even this logic has a sustainable dimension. By separating elements, and avoiding laminated or composite assemblies, BCJ facilitates eventual recycling. Wood beams can be unbolted from steel supports, for example, and an aluminum window wall can be readily dismantled.

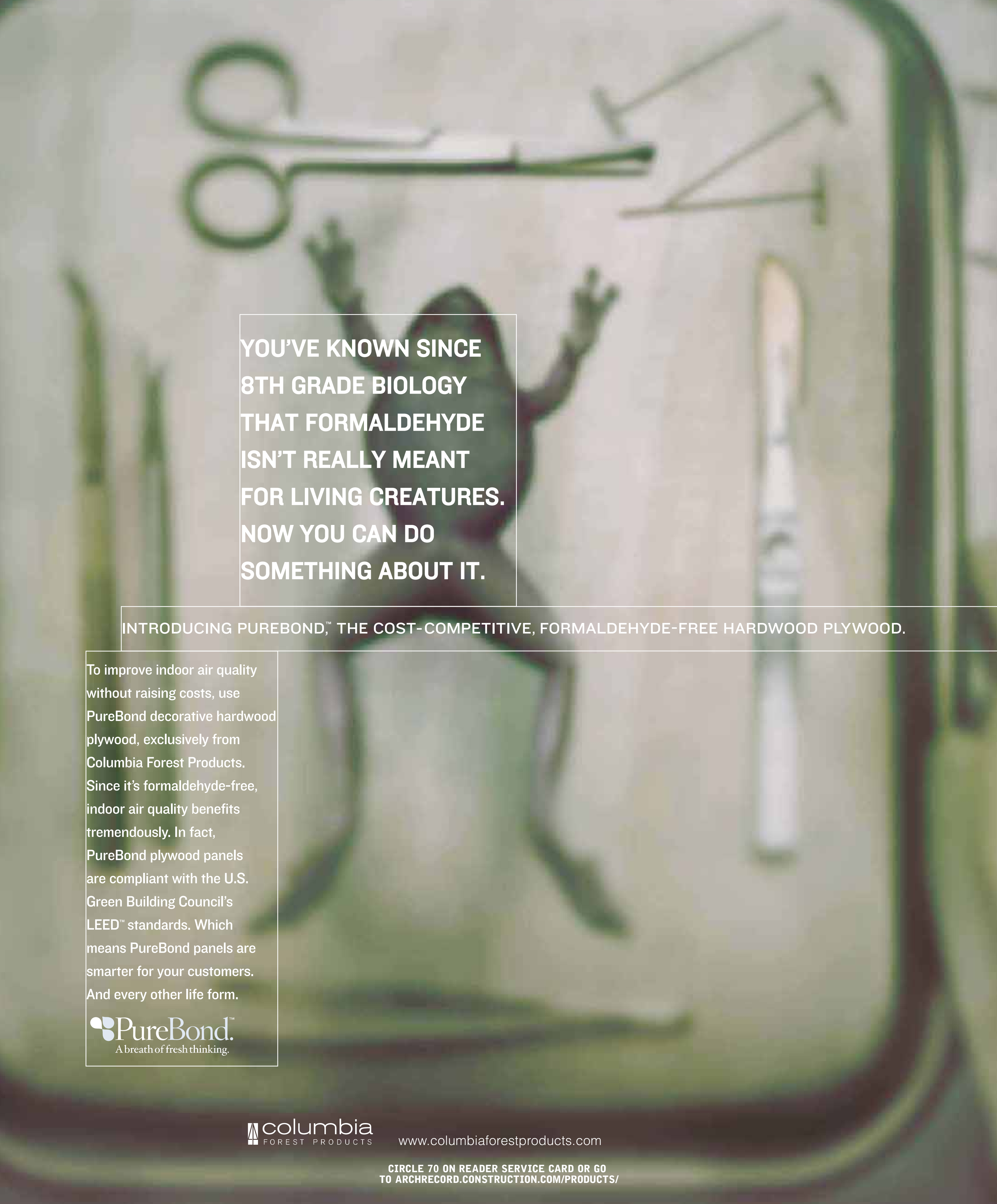
Does the plethora of forms and textures mix too many metaphors? By distinguishing materials, "you embed an understanding of how you make things at an aesthetic level," explains Bohlin. "And you make it easier to meet the budget."

Commentary

The Ballard Library subtly but thoroughly responds not just to the program, but to the civic role a library can play. It seamlessly wraps conventional library functions with a public meeting room and neighborhood service center, creating a true community forum. (Kudos also go to the city agencies that enthusiastically cooperated to make the mix happen.) In addition, sustainable strategies fit unusually well and contribute to the appeal of using the library.

The library's distinctive sweep of roof effectively signals its civic nature and environmental agenda. Underneath, Bohlin Cywinski Jackson has fussed with too many shapes—responding to an obsessional local fear that anything larger than domestic scale is overmonumental. That's too bad, because this is a building with convictions that shouldn't look like it's having an identity crisis.

The daylit main space, already treasured by locals, is the building's glory. It diffuses full sun while remaining softly bright even on oppressively cloudy days. This is no mean feat in a city where great public interior spaces can be counted on one hand. ■



YOU'VE KNOWN SINCE
8TH GRADE BIOLOGY
THAT FORMALDEHYDE
ISN'T REALLY MEANT
FOR LIVING CREATURES.
NOW YOU CAN DO
SOMETHING ABOUT IT.

INTRODUCING PUREBOND,™ THE COST-COMPETITIVE, FORMALDEHYDE-FREE HARDWOOD PLYWOOD.

To improve indoor air quality without raising costs, use PureBond decorative hardwood plywood, exclusively from Columbia Forest Products. Since it's formaldehyde-free, indoor air quality benefits tremendously. In fact, PureBond plywood panels are compliant with the U.S. Green Building Council's LEED™ standards. Which means PureBond panels are smarter for your customers. And every other life form.

PureBond.™
A breath of fresh thinking.

columbia
FOREST PRODUCTS

www.columbiaforestproducts.com

CIRCLE 70 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

LAST MINUTE DETAILS

BLANCO

THE CORNERSTONE OF EVERY GREAT KITCHEN

Available at better plumbing wholesalers and decorative plumbing showrooms

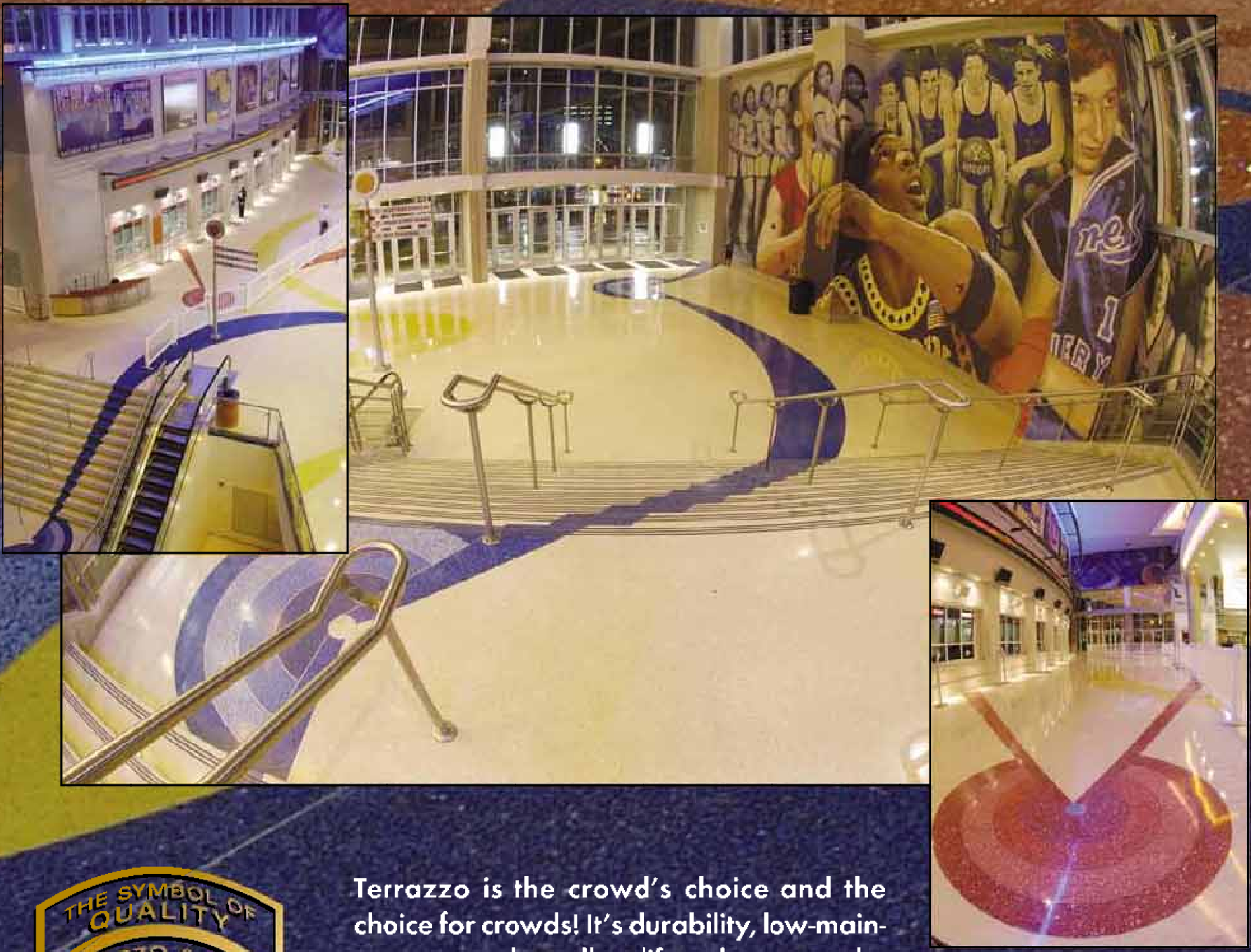
800.451.5782 • www.blancoamerica.com

Stainless Steel Sinks • Silgranit® Sinks • Kitchen Faucets • Bar Sinks & Faucets • Custom Sink Accessories

CIRCLE 71 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

TERRAZZO

Always the right play!



THE SYMBOL OF QUALITY
THE NATIONAL TERRAZZO & MOSIAC ASS'N., INC.
INCORPORATED 1931
NEW JERSEY
FOR FINE TERRAZZO PATRONIZE OUR MEMBERS

Terrazzo is the crowd's choice and the choice for crowds! It's durability, low-maintenance, and excellent lifecycle costs make it the flooring solution for high traffic buildings. And the infinite color palette, flexibility and design possibilities will open new arenas for your imagination!

Contact us at: **1.800.323.9736**

or visit us at: **WWW.NTMA.COM**

Terrazzo
A PERFORMING ART

Job Name: Charlotte Arena
Location: Charlotte, North Carolina
Architect: Ellerbe Becket, Inc.
Designer: Clearscapes - Thomas Sayre
Photographer: David Laudadio

CIRCLE 72 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

AMERICAN & EUROPEAN

DESIGN & INNOVATION

NEW STYLISH & FUNCTIONAL
GLASS FOLDING DOORS &
PARTITION SYSTEMS

PIVOTING AND SLIDING
GLASS & HEADER
CONNECTOR

NO BOTTOM TRACK

3/8" OR 1/2"
CLEAR, FROSTED OR
PATTERNED GLASS

FOLDING MAGNETIC
HARDWARE CATCH
& MECHANISM
DESIGN PATENT PENDING

FRAMELESS EURO SLIDING SYSTEMS
- SMOOTH ROLLING MECHANISM
- ROLLS IN GLASS NOTCH

PATENT PENDING

BATH & SHOWERS

INTERIORS & OFFICE

CHMI KL megla

Custom Hardware Manufacturing, Inc.
Ph. 800.262.2464 319.524.7119
Fax 319.524.7827
www.chmi.com www.chmiarch.com
sales@chmi.com

Design Innovation Quality

CIRCLE 73 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

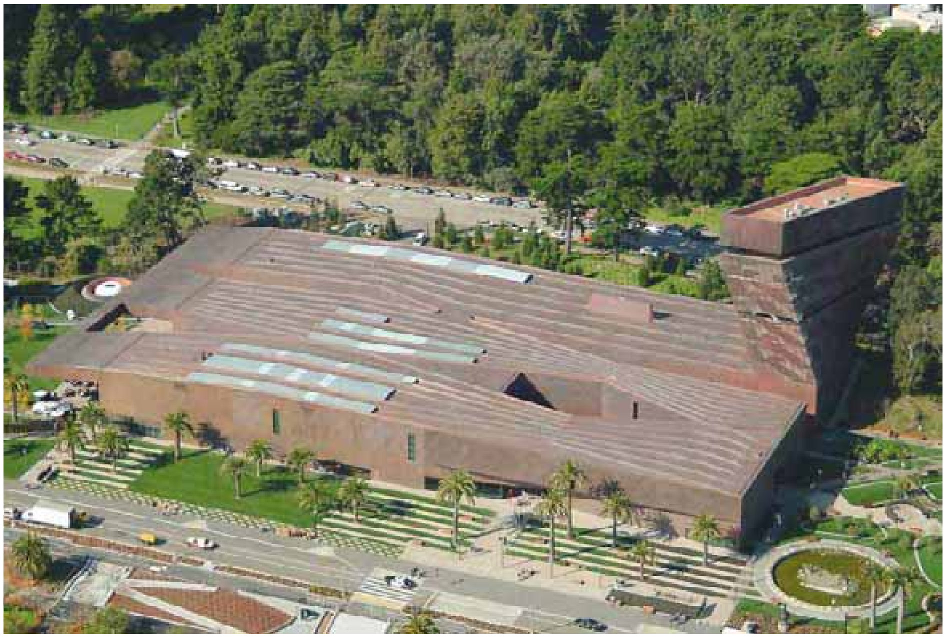
One Project, but Many Seismic Solutions

THE COMPLEX AND CONTEXTUAL DE YOUNG MUSEUM, SET IN SAN FRANCISCO'S LUSH GOLDEN GATE PARK, INCORPORATES AN IMPRESSIVE DIVERSITY OF EARTHQUAKE-RESISTING STRATEGIES

By Joann Gonchar, AIA

The designers of San Francisco's de Young Museum, taking their cue from its idyllic setting, have brought the surrounding Golden Gate Park right up to, and practically inside of, the new $202 million building, which opened in October 2005. Its copper sheathing, perforated and dimpled to mimic the way light filters through foliage, is already beginning to take on varied hues. The project's 144-foot-tall tower cants and twists as it rises above the park's tree canopy, providing views of the city and San Francisco Bay.

Hidden but no less significant than these contextual moves by the primary design architect Herzog & de Meuron are the project's seismic features. Few buildings incorporate such a diversity of earthquake-resisting strategies. The exhibition spaces occupy a base-isolated, three-story structure made up of three interconnected and roughly parallel "fingers," each a different shape but about 420 feet long and 75 feet wide, and separated by planted courtyards. Although the contiguous nine-story tower sits on a fixed base, its unusual shape required major earthquake engineering finesse. Even the tower's skin demanded its own seismic solution.



Contiguous but separate structures make up the de Young. The galleries occupy a three-story building interwoven with courtyards, and a 144-foot-tall twisting tower houses educational programs.

It is not difficult to appreciate why seismic engineering played such a prominent role in the design of the de Young, which occupies a site only 4.7 miles from the San Andreas Fault. It replaces six adjoining buildings constructed on the same site between 1916 and 1955 and closed since 2000 after suffering damage 11 years earlier in the Loma Prieta Earthquake [RECORD, November 2005, page 107]. The institution's first home, built in 1894 also on the Golden Gate Park site, was significantly damaged in the earthquake of 1906.

The seismically sensitive location and the need to protect the de Young's delicate and eclectic collections prompted the client, the not-for-profit Corporation of the Fine Arts Museums, which served as developer of the project for the city, to require base isolation for the low-rise building housing the galleries. Because these dynamic connections at the base of columns minimize transfer of an earthquake's ground motion to the steel-framed structure above as well as to its contents, the de Young's curators can brace or anchor the artifacts conventionally and have more freedom with temporary exhibitions. "The aim was to reduce the level of floor acceleration so that the art will 'feel' little vibration in an earthquake," says Bret Lizundia, a principal at Rutherford & Chekene, San Francisco, the project's structural engineer.

The use of base isolation not only provided flexibility for the display of art, but also allowed freedom with the design of the superstructure. A directive from the client for as many open spaces as possible resulted in an irregular column grid, trusses as deep as 20 feet, and long clear spans. The longest is more than 90 feet and bears on the back span of a cantilevered plate girder. "I can't point to anything in particular we couldn't have done without base isolation, but we were able to use less expensive and less complicated details," says Lizundia.

CONTINUING EDUCATION

Use the following learning objectives to focus your study while reading this month's ARCHITECTURAL RECORD/ AIA Continuing Education article. To receive credit, turn to page 174 and follow the instructions.

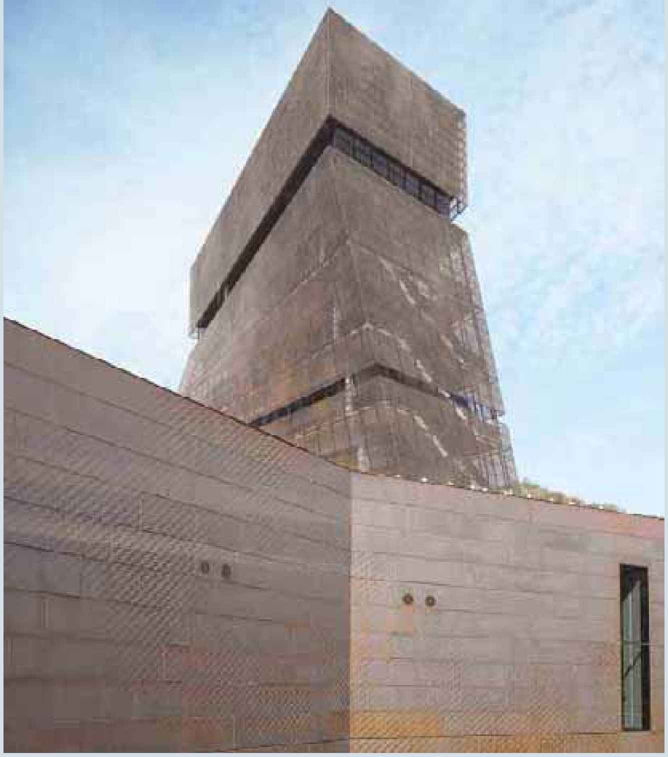
LEARNING OBJECTIVES

After reading this article, you should be able to:

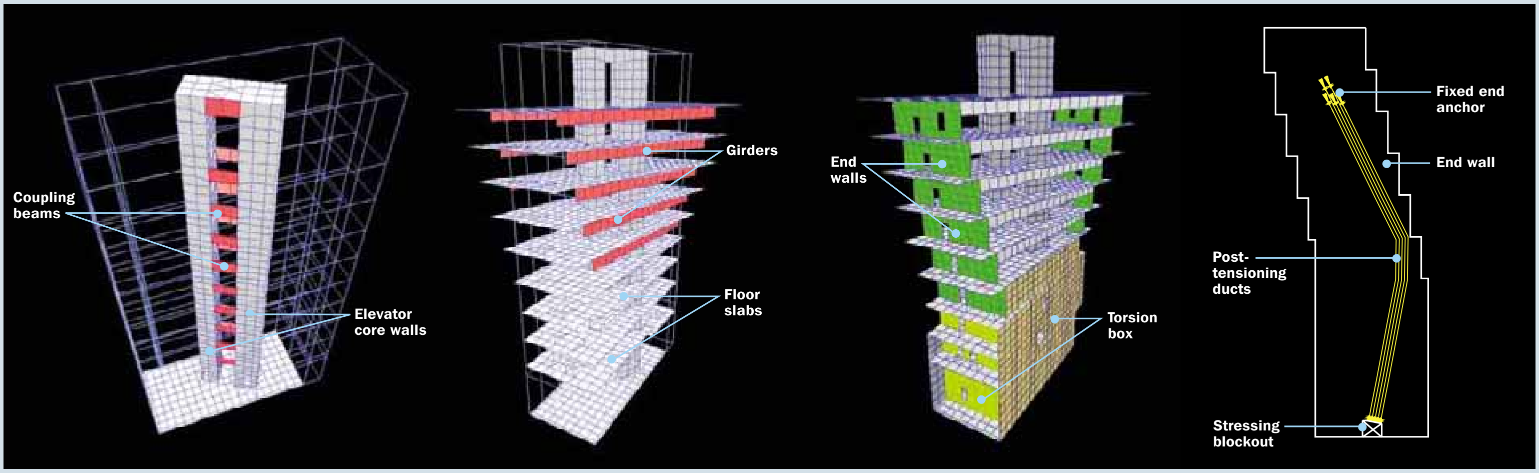
1. *Discuss the earthquake-resisting technologies used in the two structures the museum comprises.*
2. *Describe the components of this project's base-isolation system.*
3. *Explain why base isolation was used for the exhibition spaces.*

For this story and more continuing education, as well as links to sources, white papers, and products, go to ***www.archrecord.com***.

PHOTOGRAPHY: © CORPORATION OF THE FINE ARTS MUSEUMS (FAMSF)/MARK DARLEY, EXCEPT AS NOTED; FAMSF/PROEHL STUDIOS (THIS PAGE)



The structural engineer used vertical posttensioning (below, far right) to help counteract the potential "bunny hop" effect that could be induced by an earthquake due to the de Young tower's twisting geometry (right). The architects created the tower's shape by rotating each of the upper six floor slabs relative to the one below it. At the same time, the floor plates, which are rectangular at the tower's lower three floors, transform to parallelograms that gradually become more exaggerated near the top of the building.



The de Young has a composite isolation system of 76 high-damping rubber bearings and 76 flat sliding bearings. When rubber bearings are pushed in one direction due to the lateral forces of an earthquake, they tend to return to their original position, much like springs. The slider bearings, in contrast, do not have restorative properties. But the inclusion of sliders lengthens the period—the time it takes the building to move from the center to the extreme right to the extreme left and back to center again. The composite system is more effective in reducing acceleration than a system relying on rubber bearings alone, according to the structural engineer.

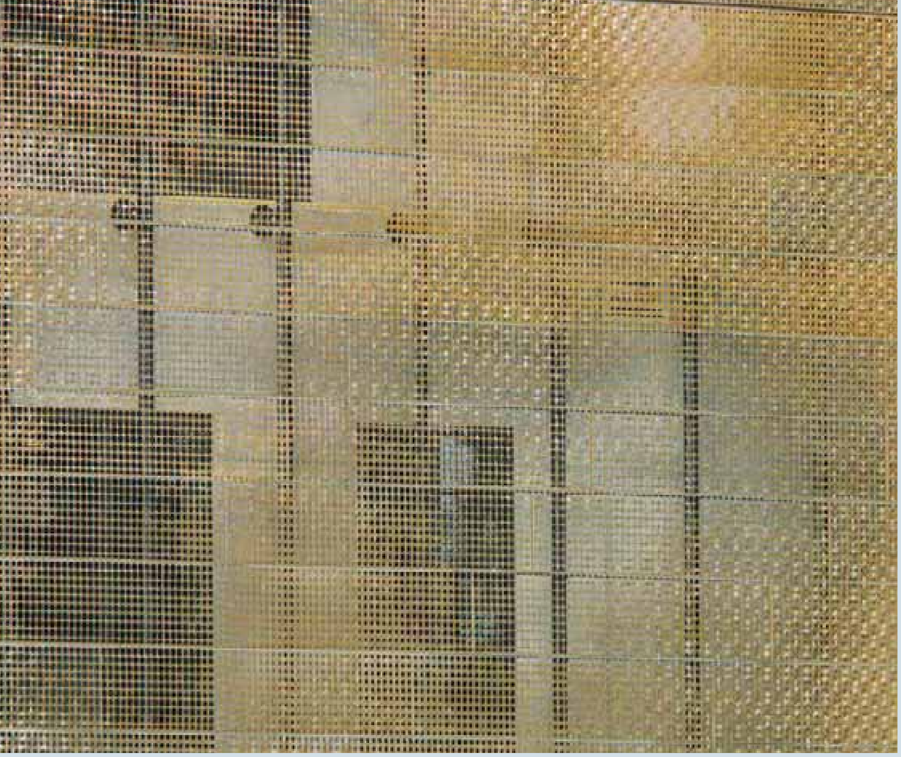
In addition to lateral forces, a temblor may subject the museum to twisting. Areas at the perimeter of the building, and especially the corners farthest from the center of the floor plate, would be likely to experience the largest displacements. To counteract this tendency to rotate, the rubber bearings are positioned under the columns near the edge of the foundation and are also clustered at the east and west ends of the building. The sliding bearings are located under columns at the interior of the foundation plan, where displacement due to rotation is less of a concern. The arrangement "improves the building's torsional resistance," says the structural engineer.

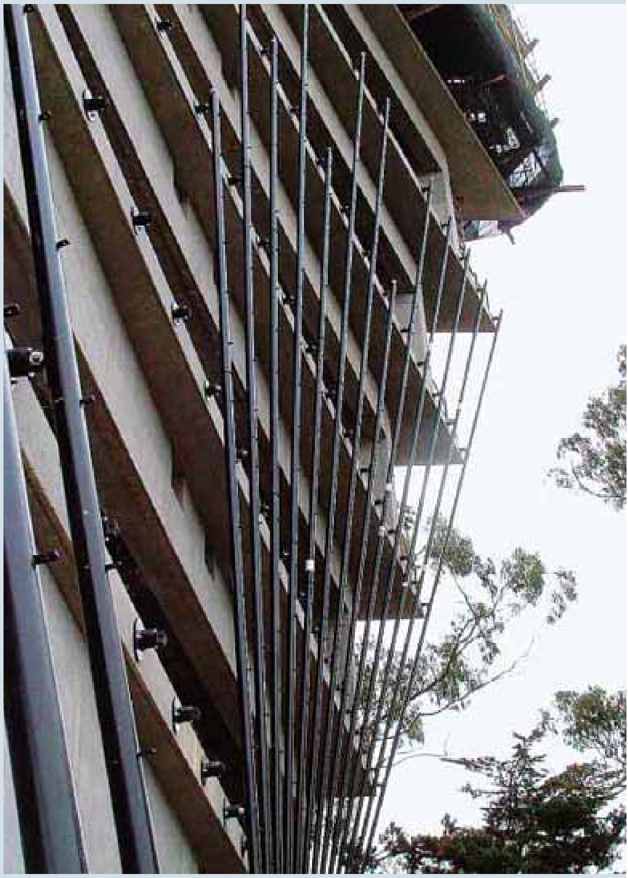
Working in concert with the bearings are 24 fluid viscous dampers, which connect foundation and superstructure. The devices prevent the building from moving too far during certain kinds of quakes, especially near field pulse events, which deliver a jolt.

BASE ISOLATION ALLOWED FLEXIBILITY FOR THE DISPLAY OF ART AND FREEDOM WITH THE DESIGN OF THE STRUCTURE.

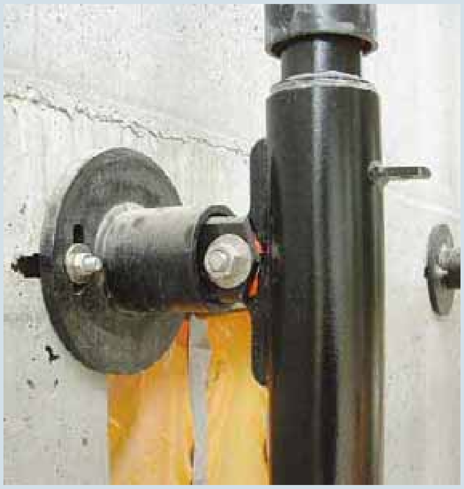
A key component of any base-isolation system is its moat, a trenchlike space surrounding the building that allows it to move during an earthquake. At grade, the opening is often protected by a railing or an exposed, stepped cover that can slide back and forth should a temblor strike. However, in the case of the de Young, where a 3-foot-wide moat surrounds the lower building, these typical solutions were deemed too urban and not in keeping with the architects' goal of merging the

DIAGRAMS: © RUTHERFORD & CHEKENE





The de Young tower's dimpled and perforated copper sheathing (above) required its own isolation system to prevent transfer of stresses from the fixed-base structure during an earthquake. The 30-inch-tall and 12-foot-long panels are attached to 3-inch-diameter steel pipes set about 5 feet apart (far right). A sleevelike joint that accommodates potential lateral deflection of the building connects pipe sections between every floor. An anchor that permits rotation secures the pipes to the tower structure.



PHOTOGRAPHY: © FAMSF/JIM ROUX (TOP LEFT); COURTESY A. ZAHNER ARCHITECTURAL METAL/PAUL MARTIN (TOP RIGHT AND BOTTOM)

museum with its grounds and Golden Gate Park beyond. "The only option was to bury the cover in the ground," says Nuno Lopes, associate of San Francisco–based Fong & Chan, the museum's principal architect.

In order to submerge the moat cover without trapping it, the design team devised a 6-foot-6-inch-wide "pop-up zone" of loosely set pavers and planted material placed over a layer of filter fabric. During a major temblor, the cover will move back and forth and press on this zone, resulting in a small pile of debris. Although the museum and its contents should sustain no serious damage, "the impression will be that the [earthquake] took a heavy toll," says Lopes.

Early in the design of the de Young, engineers decided to use the crawl space around the bearings to house many of the building's services and use the adjacent moat area for exhaust. The arrangement keeps the lower structure's copper-clad roof, which Herzog & de Meuron refer to as the museum's "fifth facade," free of the clutter of mechanical equipment and reduces space devoted to ductwork above gallery ceilings.

This double use of the crawl space required careful coordination between the mechanical and structural teams. To avoid crushing equipment during a seismic event, engineers used the maximum displacement of each bearing and damper to identify a "no-go" space around each element, says San Francisco–based Ray Keane, an associate with Arup, the project's mechanical, electrical, plumbing, and lighting consultant.

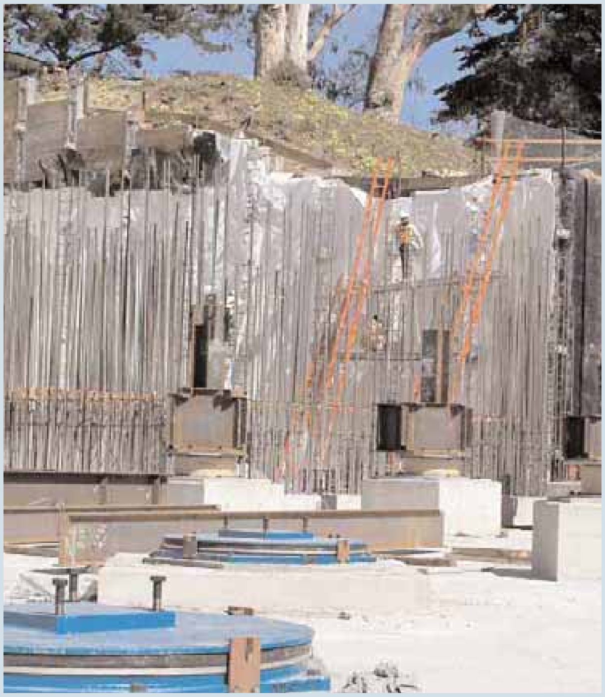
The need for access to these areas for maintenance and service also raised security issues. A building lifted off its foundations and surrounded by an open zone could be vulnerable to intruders, points out David Fong, principal of Fong & Chan. An exhaust grille that can be opened only from the interior was just one of the myriad of details requiring careful scrutiny to safeguard the museum and its artifacts.

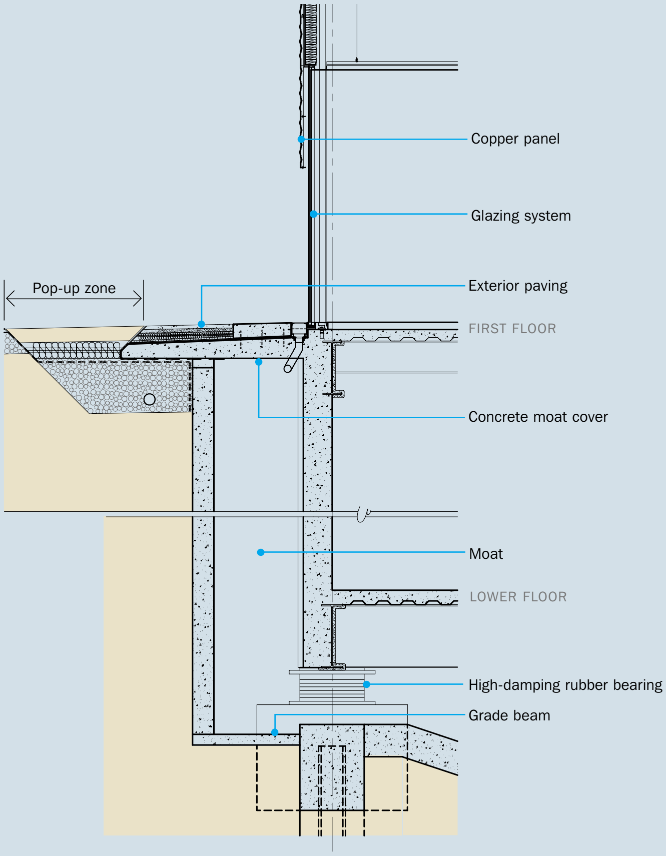
Wind is also a worry

Protruding from the museum's west facade, and sheltering a café below, is a 62-foot-long and 7-foot-deep cantilever, composed of three copper-sheathed "wings" tied together at the outboard edge. Typically, gravity is the dominant design consideration for a cantilever. But at the de Young, seismic and wind forces are more critical.

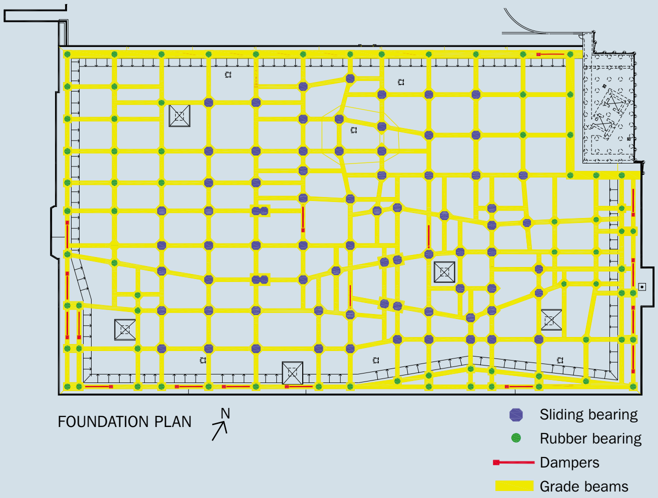
The element was analyzed and designed to avoid the phenome-

Below the de Young's exhibition areas, a base-isolation system (bottom right) combines high-damping rubber bearings, flat sliding bearings (right), fluid viscous dampers, and a 3-foot-wide moat surrounding the structure. To conceal the moat cover and help merge the building and the park, the designers submerged it under loosely set pavers and planted material. In the event of a major quake, the cover will press on this "pop-up zone," creating a small pile of debris.





WALL SECTION



FOUNDATION PLAN

non of resonance, or the matching of its fundamental period with the dominant periods of vibration from seismic or wind forces. Matching the periods could impose "excessive forces and movements," says Lizundia.

To keep the cantilever's fundamental horizontal and vertical periods at about 0.5 seconds, a comfortable margin below the isolated structure's period of 3 seconds and high-energy wind vibrations with periods over 1 second, the element is composed of 10 primary trusses, spaced 24 feet on center. Spanning between these components are Vierendeel cross trusses, about 8 feet 9 inches apart. A hat truss at the cantilever's edge ties the whole together and helps stiffen the structure. In addition, a diagonally placed primary truss defines the northern edge of the center wing and acts like a "super brace," says Lizundia, further stiffening the entire assembly. The resulting cantilever meets the demands imposed by gravity, as well as seismic and wind forces, and satisfies the architects' desire for structure that would be visible through perforations in the copper skin only as an elegant shadow.

SEISMIC AND WIND FORCES ARE CRITICAL DESIGN CONSIDERATIONS FOR THE DE YOUNG'S 62-FOOT CANTILEVER.

Fixed, but far from simple

Because the de Young's tower houses educational programs rather than exhibitions, the nine-story structure did not require base isolation. Unlike the lower gallery building, the reinforced-concrete tower has a fixed based. However, it is anything but straightforward.

The tower has a rectangular footprint, roughly 38 by 90 feet, at the lower three floors. The upper floor slabs then transform to parallelograms that gradually become more exaggerated as the building rises. At the same time, each of the upper six floor slabs rotates relative to the slab below to align with the city's grid beyond, so that the ninth floor's northeast and southwest corners project almost 26 feet from the lower floor corners and seem to hover over the surrounding trees.

The tower has a "coupled shear wall system" composed of two elevator cores linked by 18-inch-wide and 5-foot-deep beams. The com-

DIAGRAMS: COURTESY FONG & CHAN ARCHITECTS; © RUTHERFORD & CHEKENE (BOTTOM RIGHT)

WHEN THERE'S CHAOS...

There's CrossingGard®.

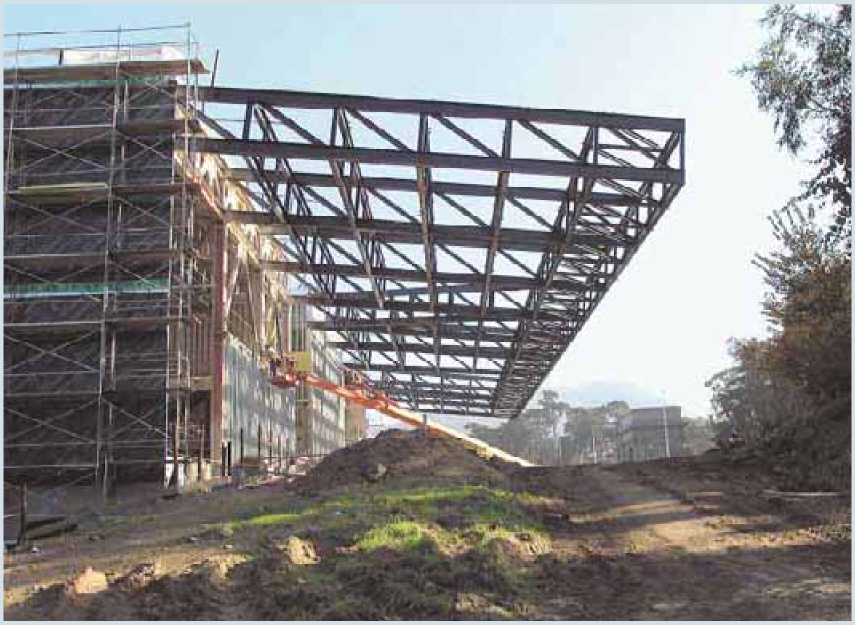
In times of panic, there's no time to think. That's why it's critical that you do the thinking for them. Choosing the innovative CrossingGard Emergency Response Grille from Cornell ensures security day in and day out, while also allowing access to safe escape when occupants need it most. And, you can rest assured knowing that the CrossingGard Emergency Response Grille has been successfully evaluated for access-controlled egress per the International Building Code®. On duty 24 hours a day, every day, the CrossingGard is in control …even when the situation isn't.

CrossingGard®
EMERGENCY RESPONSE GRILLE
CORNELL
SAFE AND SECURE

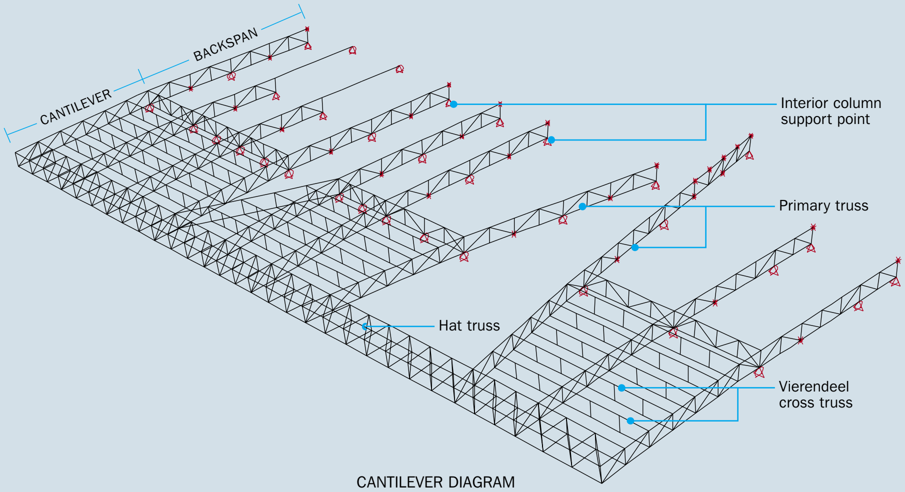
Step toward safety with the CrossingGard®. Call 1-800-233-8366 for more information, or visit www.cornelliron.com today.

Visit Us At AIA, Booth 1924

CIRCLE 74 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Framing for a 62-foot-long cantilever (during construction, left) is barely visible through perforated copper sheathing (below). It is composed of 10 primary trusses, spaced 24 feet on center. Spanning between these components are Vierendeel cross trusses, set about 8 feet 9 inches apart. A hat truss at the cantilever's edge ties the whole together. A diagonally placed primary truss at one edge of the center "wing" further stiffens the entire assembly.



CANTILEVER DIAGRAM

ponents absorb energy from longitudinal seismic or wind forces. End walls, 20 inches thick, function as both bearing and shear walls, taking forces in the transverse direction. Posttensioned girders support the floor slabs and span between end walls from the fifth floor up. A torsion box, made up of walls at lower floors on four sides, works in both directions.

Its stepping and leaning geometry makes the tower more vulnerable to ratcheting than a building with a more regular shape. The worry is that during a quake, the end walls could move two steps in the direction of tilt but move only one step back, says Lizundia. With the next jolt, it might move two more steps in the same direction and again move only one step back. "There could be more cumulative movement in the direction of lean, resulting in permanent displacement," he warns.

> **POSTTENSIONING COUNTERACTS THE POTENTIAL "BUNNY HOP" EFFECT DUE TO THE TOWER'S TWISTING SHAPE.**

To counteract this potential "bunny hop" effect, the end walls are vertically posttensioned. Ducts embedded in these walls, each containing 12 unbonded tendons under 1,620 kips of force total, "make the tower 'think' it is balanced," says Lizundia. "The gravity overturning moment is balanced by the internal posttensioning-induced moment," he says.

Special skin

The education tower and the base-isolated lower structure are clad with more than 7,000 perforated and dimpled copper panels, each unique. The size and density of the pattern is varied to help limit the amount of natural light allowed into galleries and to camouflage mechanical equipment. To determine the pattern's placement on each panel, the design-build supplier of the skin, Zahner Architectural Metal, developed software that would take into account such factors as where the 1.5-millimeter-thick material could be bent in relation to the voids and puckerings, according to Bill Zahner, C.E.O.

The panels, each about 30 inches tall and 12 feet long, fold and interlock. They are attached to the exterior stud walls of the base-isolated lower structure with continuous stainless-steel clips, but can float

DIAGRAM: © RUTHERFORD & CHEKENE

If it's worth building,
it's worth protecting.

The forecast calls for Tyvek®.

Nothing threatens the structural integrity of a building like unwanted water and moisture. That's why intelligent moisture management is so critical to sound design and construction. And why more architects now protect their projects with DuPont™ Tyvek® CommercialWrap®.

DuPont™ Tyvek® CommercialWrap® was engineered specifically to help protect exterior wall systems in today's higher-value light commercial construction. It's up to 300% better at bulk water holdout than conventional building papers. And because DuPont™ Tyvek® breathes, it helps allow moisture vapor molecules to escape the wall cavity. So walls stay dryer.

You can't do anything about the weather. But you can prepare for it, with DuPont™ Tyvek®. Find out more at 1-800-44-TYVEK® or www.TYVEK.com.

Tougher, stronger, higher-performance

DuPont™
Tyvek®
COMMERCIALWRAP®

DUPONT®
The miracles of science™

Copyright © 2006 E.I. du Pont de Nemours and Company. All rights reserved. The DuPont Oval Logo, DuPont™, The miracles of science™, Tyvek® and CommercialWrap® are registered trademarks or trademarks of E.I. du Pont de Nemours and Company or its affiliates.

CIRCLE 75 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

in one direction.

The cladding details for the tower are devised to permit even more movement. Because it is not isolated from the ground, the tower required a special solution that would prevent transfer of stress to its sheathing when the structure moves in an earthquake. The tower is "a whole different beast," says Zahner.

The tower's panels can slip relative to one another horizontally and are attached to 3-inch-diameter vertical steel pipes set about 5 feet apart. The pipe sections connect between each floor with a sleevelike joint that accommodates interstory drift, or lateral deflection due to seismic or wind loads. The joint allows the pipes to elongate or shorten as the building moves. The pipes, in turn, are secured to the edges of the tower floor slabs and the lower concrete exterior walls with anchors that permit rotation.

THE TOWER SKIN HAS AN ISOLATION SYSTEM TO PREVENT TRANSFER OF STRESS FROM THE BUILDING FRAME.

The owner's desire for a museum with as many large, column-free spaces as possible resulted in long spans, one more than 90 feet, and trusses as deep as 20 feet.

The objective of the engineering behind the tower's skin system is the same as that of the lower museum building's base-isolation system, explains Steve Huey, principal of Wallace Engineering, the sheathing's Kansas City–based structural engineer. Just as the superstructure of the lower structure is isolated from the its foundation, "the tower's skin is isolated from the movement of its frame." ■

AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

INSTRUCTIONS

- ◆ **Read the article "One Project, but Many Seismic Solutions" using the learning objectives provided.**
- ◆ **Complete the questions below, then fill in your answers (page 238).**
- ◆ **Fill out and submit the AIA/CES education reporting form (page 238) or download the form at www.archrecord.com to receive one AIA learning unit.**

QUESTIONS

1. Base isolation was used to minimize transfer of an earthquake's ground motion to which?
a. the exhibition structure only
b. the exhibition structure and its contents
c. the tower and the exhibition structure
d. the tower, the exhibition structure, and its contents

2. Which was a result of base isolation?
a. artifacts needed to be anchored unconventionally
b. it allowed the art to "feel" the vibration from an earthquake
c. it allowed more freedom with temporary exhibitions
d. it provided spaces of regular sizes

3. The client's directive to have as many open spaces as possible resulted in all of the following except which?
a. trusses as deep as 20 feet
b. an irregular column grid
c. truss spans of more than 90 feet
d. laminated wood trusses

4. The areas of the floor plate likely to have largest displacements due to rotation during an earthquake would be where?
a. at the corners
b. around the perimeter
c. in the center
d. at the north and south edges

5. The museum's moat cover was submerged under planted material and pavers to accomplish which?
a. minimize transfer of an earthquake's ground motion to the structure
b. increase security
c. merge the building and the landscape
d. maximize transfer of an earthquake's ground motion to the structure

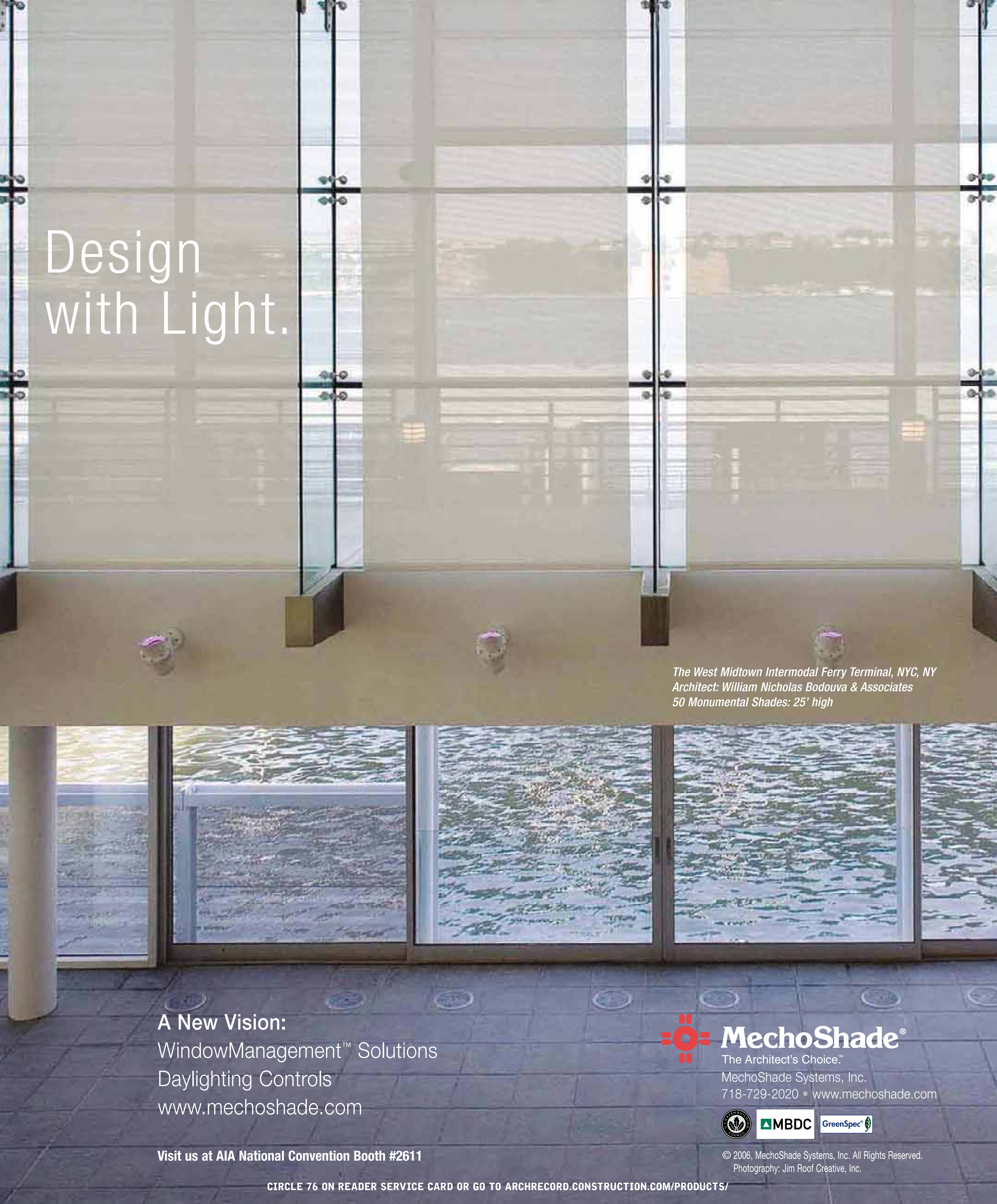
6. A side benefit of having a crawl space around the base-isolation elements and a moat was that they allowed for which?
a. drainage for planting materials
b. storm-water collection
c. security tunnels
d. keeping the roof free of mechanical equipment

7. A 62-foot-long cantilever was designed to resist gravity as well as seismic or wind forces by using which combination of components?
a. primary trusses and cross trusses
b. cross trusses and diagonal trusses
c. hat trusses and primary trusses
d. primary, cross, hat, and diagonal trusses

8. The tower's end walls are vertically posttensioned to prevent which?
a. stepping
b. leaning
c. permanent displacement
d. a torsion box

9. The tower's skin is isolated from the movement of its frame because it has which?
a. exhibition spaces
b. a fixed base
c. vertical posttensioning
d. sleevelike joints

10. The cladding on the de Young Museum and tower is which?
a. perforated and dimpled copper panels
b. copper-colored glass panels
c. copper and aluminum perforated panels
d. dimpled copper-bronze panels



Design
with Light.

The West Midtown Intermodal Ferry Terminal, NYC, NY
Architect: William Nicholas Bodouva & Associates
50 Monumental Shades: 25' high

A New Vision:
WindowManagement™ Solutions
Daylighting Controls
www.mechoshade.com

Visit us at AIA National Convention Booth #2611

MechoShade®
The Architect's Choice.™
MechoShade Systems, Inc.
718-729-2020 • www.mechoshade.com

MBDC GreenSpec®

© 2006, MechoShade Systems, Inc. All Rights Reserved.
Photography: Jim Roof Creative, Inc.

CIRCLE 76 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

APARIA.
Optimal Optical.

PRUDENTIAL LTG.

Introducing the Aparia Linear, the newest architectural lighting design from Prudential Ltg.

Offered in your choice of translucent acrylic, aluminum, steel or galvanized steel, the Aparia Linear lets you create a powerful aesthetic statement without sacrificing optical performance. For more on the Aparia, visit our website: **www.prulite.com**

Light creates life. Create with Prudential Ltg.

CIRCLE 77 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Lighting

California's stringent energy codes don't hamper creativity in three lighting projects in Los Angeles

With Title 24 regulating energy usage for newly constructed commercial and residential buildings, California presents architects and lighting designers with some of the most stringent project parameters in the country. But often such challenges inspire ingenuity, with no sacrifice to program or aesthetics, as three lighting projects in the Los Angeles area featured this month illustrate. We revisit the Caltrans Building by Morphosis, to take a closer look at the illumination orchestrated by Horton Lees Brogden Lighting Design. For Warner Bros., Lighting Design Alliance defined architectural planes in a new office complex by HLW. And in West Hollywood, Cooley Monato Studio outfitted two Marc Jacobs shops (below) designed by Stephan Jaklitsch with lighting suited to both luxury and casual goods. Enjoy the tour of these leading lights in L.A. *William Weathersby, Jr.*

PHOTOGRAPHY: © PAUL WARCHOL

BRIEFS

More for Title 24: With rewritten standards that took effect last October, Title 24, Part 6, of the California Code of Regulations has served up significant changes to architectural lighting criteria that supercede guidelines last issued in 2001. Among the biggest revisions are additional requirements for outdoor areas, including four zone types. **The codes now address outdoor energy usage** calculations and controls, and add a section on signage power limits. Compliance also is required for alterations to existing outdoor lighting if replacement amounts to more than 50 percent of the systems. New skylight and daylighting requirements are outlined, as well. To download a copy of the revised Title 24 codes, go to www.energy.ca.gov/title24.

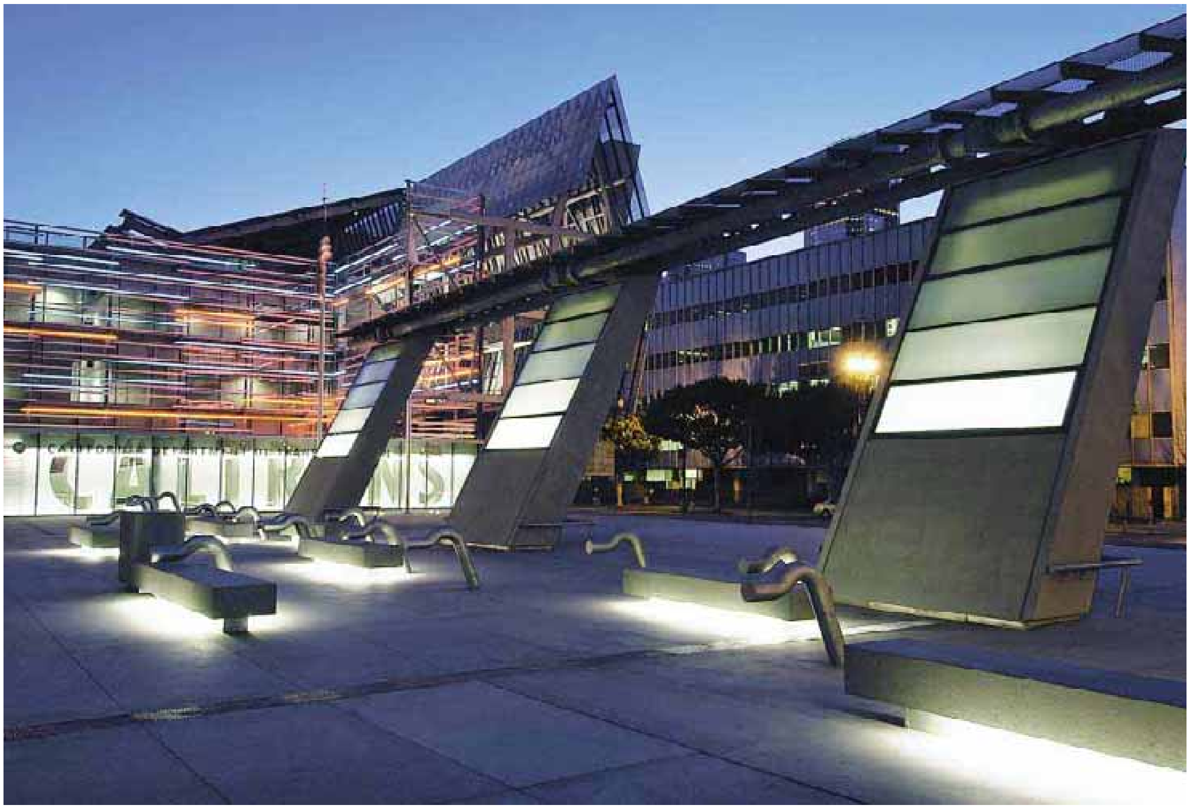
Scientists at the Lighting Research Center (LRC) at Rensselaer Polytechnic Institute in Troy, New York, have taken a significant step forward in understanding how light affects the human body. The scientists developed a model that postulates the mechanisms by which humans process light for the circadian system, the regulator of functions such as body temperature, hormone production, alertness, and sleep patterns. The "circadian phototransduction" model offers a framework for exploring the practical aspects of **architectural lighting and how it can affect human health**. The research will be featured in an upcoming issue of the journal *Brain Research Reviews*. For more information, visit www.lrc.rpi.edu.

Two mountain communities garnered lighting awards in March from the International Dark-Sky Association (IDA). The Village Square shopping complex in Sapphire Valley, North Carolina, with outdoor lighting by Steel Partners, is set amid the Blue Ridge Mountains. Sharing top honors was St. Mary's Medical Center at Galena in the Sierra Nevada Mountains of Reno, Nevada, with exterior illumination by the Syska Hennessy Group. The IDA is a nonprofit educational and research organization founded in 1988 to preserve and **protect the nighttime environment and dark skies through quality outdoor lighting**. The annual awards commend architectural lighting projects that control glare, employ appropriate lighting levels and energy efficiency, minimize obtrusive light, and have the least impact on artificial sky glow. For more information on the winners, go to www.darksky.org.

CONTENTS

178 Caltrans Building
Horton Lees Brogden Lighting Design
184 Warner Bros. Studio Plaza
Lighting Design Alliance
188 Marc Jacobs Shops
Cooley Monato Studio
197 Lighting Profile
Alison Berger
199 Lighting Products

Lighting by Horton Lees Brogden reveals the many facets of Morphosis's **Caltrans Building**



By William Weathersby, Jr.

In Los Angeles, the city's car culture has merged with experimental architecture at a building for the state transportation agency. The $170 million California Department of Transportation (Caltrans) District 7 Headquarters Replacement Building serves as a major link in the architectural renaissance of the Civic Center area [RECORD, January 2005, page 120]. Created by a design-build team led by Morphosis, the 1.2-million-square-foot, 13-story building emphasizes sustainable design and energy conservation within an expressive, aluminum-skinned office block. Helping to stay within the spartan construction budget imposed by the state (hard costs barely reached $145 per square foot), architectural illumination by Horten Lees Brogden Lighting Design polishes the building's many facets and brings luminosity to the governmental workplace, all within the state's tight energy-usage codes.

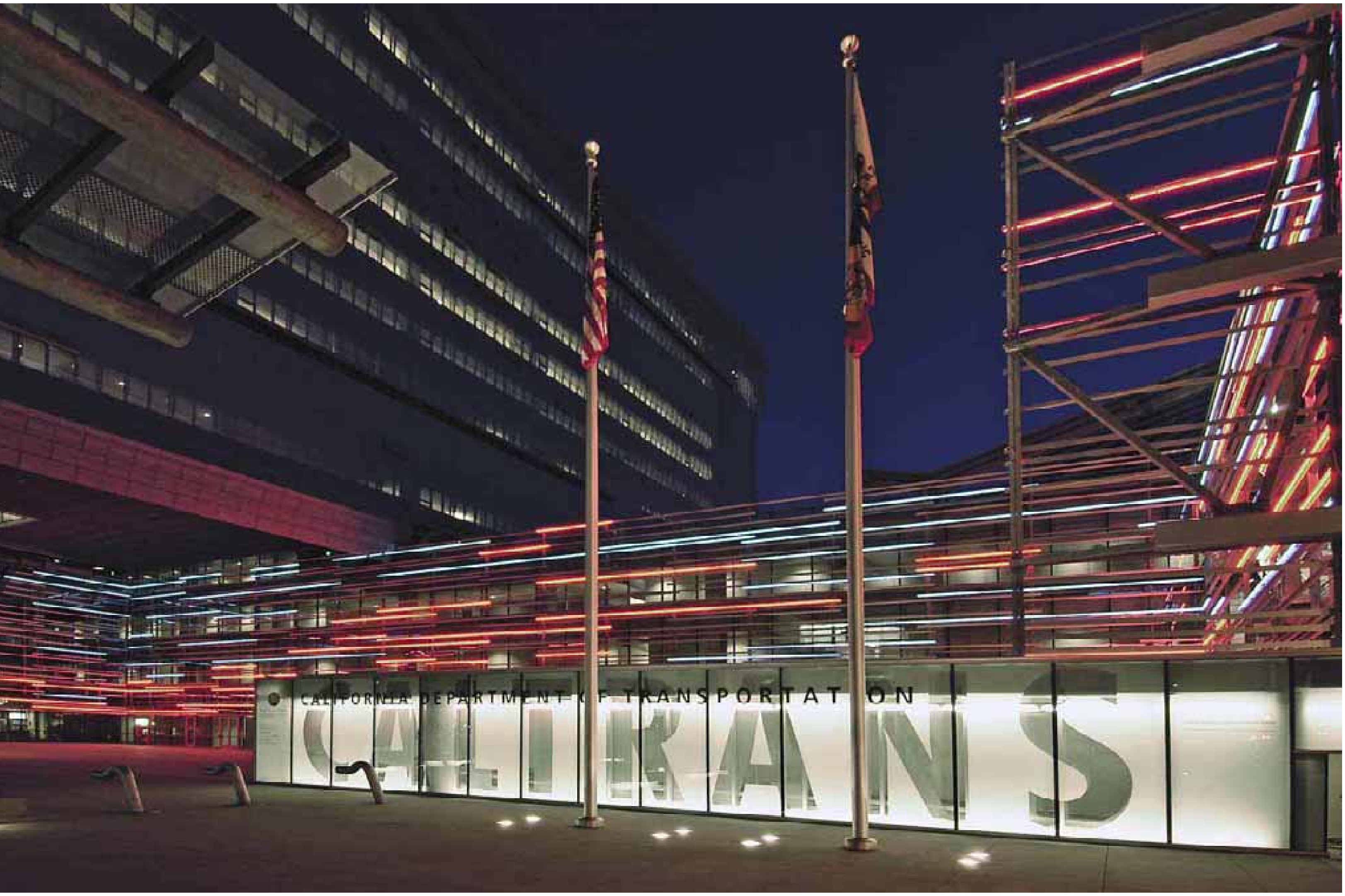
Along its north facade, the Caltrans headquarters employs the first of a number of moving lines of light to make a boldly scaled gesture toward City Hall situated diagonally across the street. Projected below a 7-story block of windows, a horizontal "lightbar" evokes a sense of movement parallel to the street. Simple industrial fluorescents placed behind the architectural element's frosted-glass panels can be accessed for maintenance from an interior catwalk.

The western edge of the "lightbar" protrudes past the building envelope, signaling a four-story outdoor entry plaza around the corner. The complex's L-shaped footprint frames the 328-square-foot plaza, which is wrapped with a kinetic neon installation, *Motordom*, by artist Keith Sonnier. Evoking the streaking taillights of cars moving in traffic, the neon tubes turn on and off in a looped sequence keyed by color to suggest movement. Consulting with Sonnier, the lighting designers ensured that proper ambient light would support security cameras and pedestrian safety while allowing the artwork to take center stage as a compelling icon. "The strategy was to light the plaza without overpowering the public art," says principal lighting designer E. Teal Brogden.

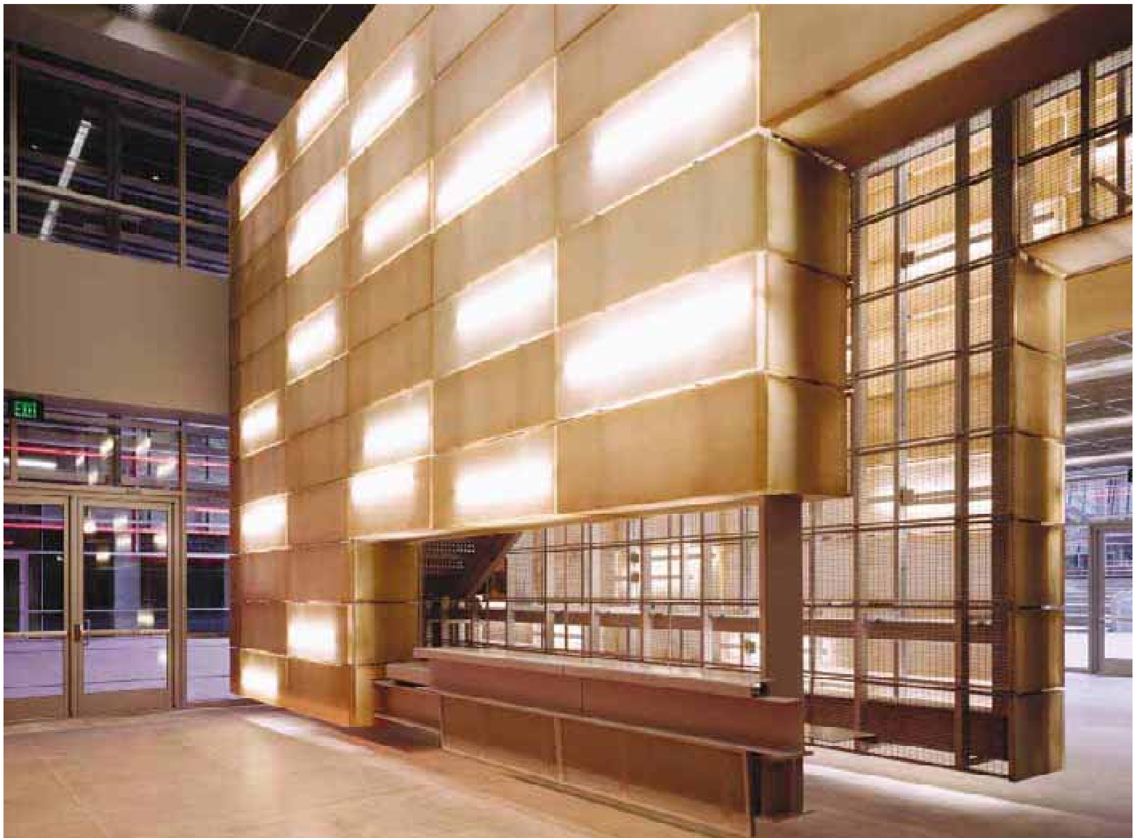
Fluorescent illumination is integrated into architectural elements such as benches, catwalks, and plinths that facilitate garage exhaust. A supergraphic Caltrans sign draws pedestrians toward the entry and provides illumination for a handicapped ramp tucked behind it. Where the internal luminaires are visible through the clear lettering of the sign, perforated metal panels create an added play of light and shadow. Metal-halide downlights tucked into canopy elements border the plaza.

In the main lobby, partitions clad in resin panels hang from the ceiling structure and are internally lit with an array of staggered fluorescent strip lights. The lobby is one of the few locations in the building where an incandescent source was also specified; architectural wall slots

PHOTOGRAPHY: © MARK DELL'AQUILA, EXCEPT AS NOTED; ROLAND HALBE (OPPOSITE, BOTTOM)


CALIFORNIA DEPARTMENT OF TRANSPORTATION
CALTRANS

A neon sculpture by artist Keith Sonnier wraps the entry plaza (above and opposite). The kinetic lights turn on and off in sequence, evoking the blur of taillights in traffic. The supergraphic sign and architectural plinths are lit with fluorescents. In the lobby (right), staggered fluorescents backlight resin-paneled walls.



In open-plan areas (above), one luminaire per workstation is controlled by an individual occupancy sensor.

Exposed fluorescents line internal stairs. A "skydome" fixture is a canopy in a conference room (below).

house accent fixtures to highlight artwork on the opposite wall.

Key to the project's aggressive sustainability goals is the concept of one indirect/direct luminaire per workstation. Each worker can control the direct downlight component of the overhead luminaires from his or her workstation while occupancy and daylight sensors continually monitor and adjust the indirect, uplight component. A facilities-management override controls the uplighting during brownout situations. All fixtures feature photo cells to promote lumen maintenance.

More than 90 percent of the project's interior luminaires rely on 4-inch T8 lamps. They are fitted into concave "skylight" luminaires in conference rooms, for example, and also enhance elevator lobbies. Promoting lower energy consumption and higher user satisfaction, Caltrans's lighting helped the project gain a LEED Silver certification. ■

Project: *Caltrans District 7 Building, Los Angeles*

Architect: *Morphosis—Thom Mayne, AIA, principal*

Lighting designer: *Horton Lees Brogden Lighting Design—E. Teal Brogden, principal in charge; Heather Libonati, Emily Koonce*

Sources

Interior ambient lighting: *Ledalite (Ergolite)*

Downlights: *Kurt Versen; Daybrite*

Exterior lighting: *Paramount (Craft Light)*

Neon sculpture: *NSI*

Additional lighting: *Prudential; Focal Point; Paramount (Craft Light)*

For more information on this project, go to Lighting at **www.archrecord.com**.

MORNING
PARTY
SAFETY
NIGHT TIME
VACATION
SAVE ENERGY
Lighting control can make a real difference in the way you see every new project.

There is no substitute for a great lighting control system.

Get free expert advice on Lighting Control from the Lighting Control experts at LiteTouch.
Ask questions and even send lighting plans to get started
bringing all the features and benefits of Lighting Control to your next project.

LiteTouch®

Experience Lighting Control at LiteTouch.com · Or call toll-free 888-LITETCH

BRILLIANT SOLUTIONS IN LIGHTING CONTROL

CIRCLE 78 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

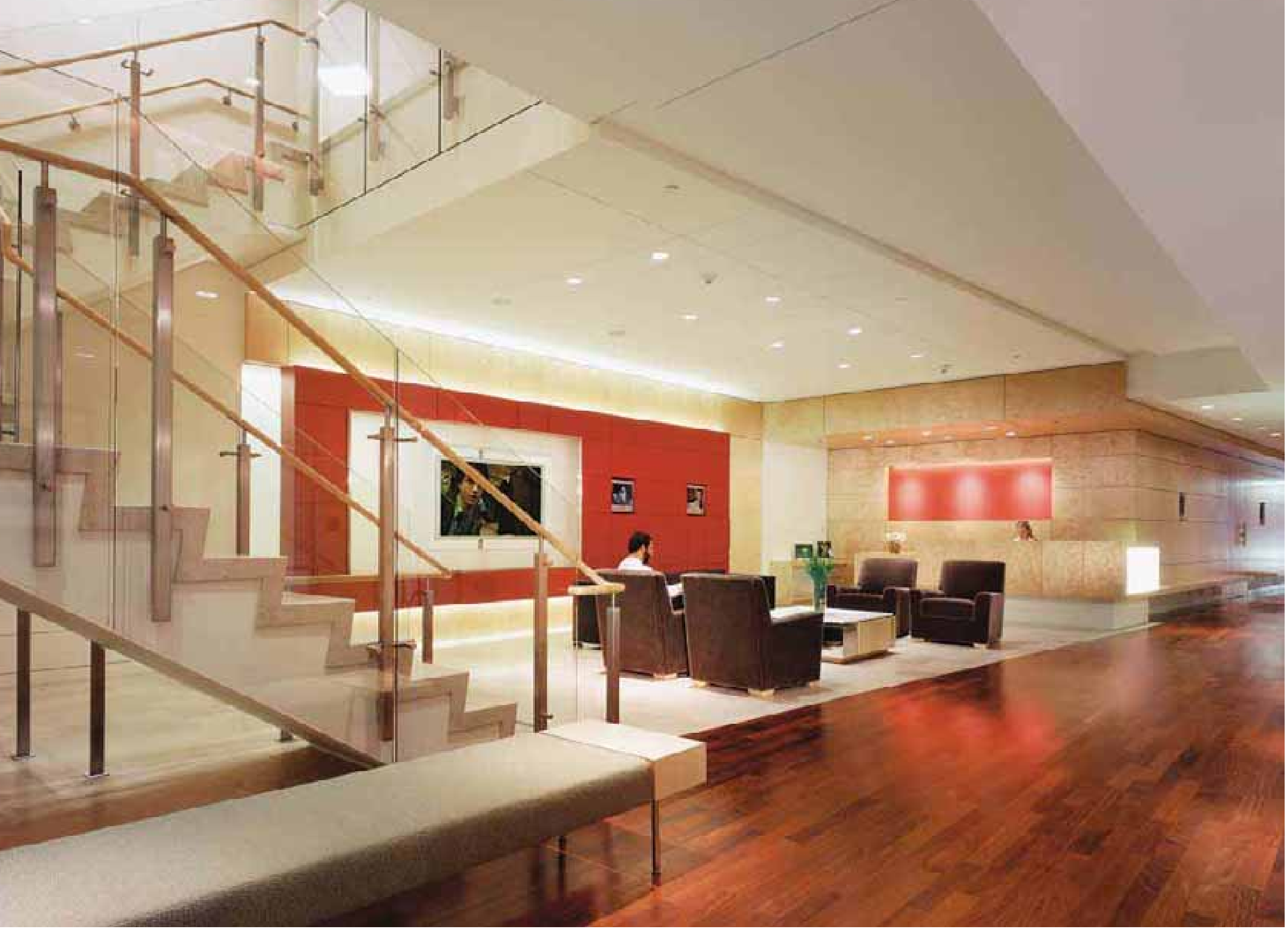
PERFORMANCE.
SLEEK.
SENSUAL.
Stylish.
GARDCO.

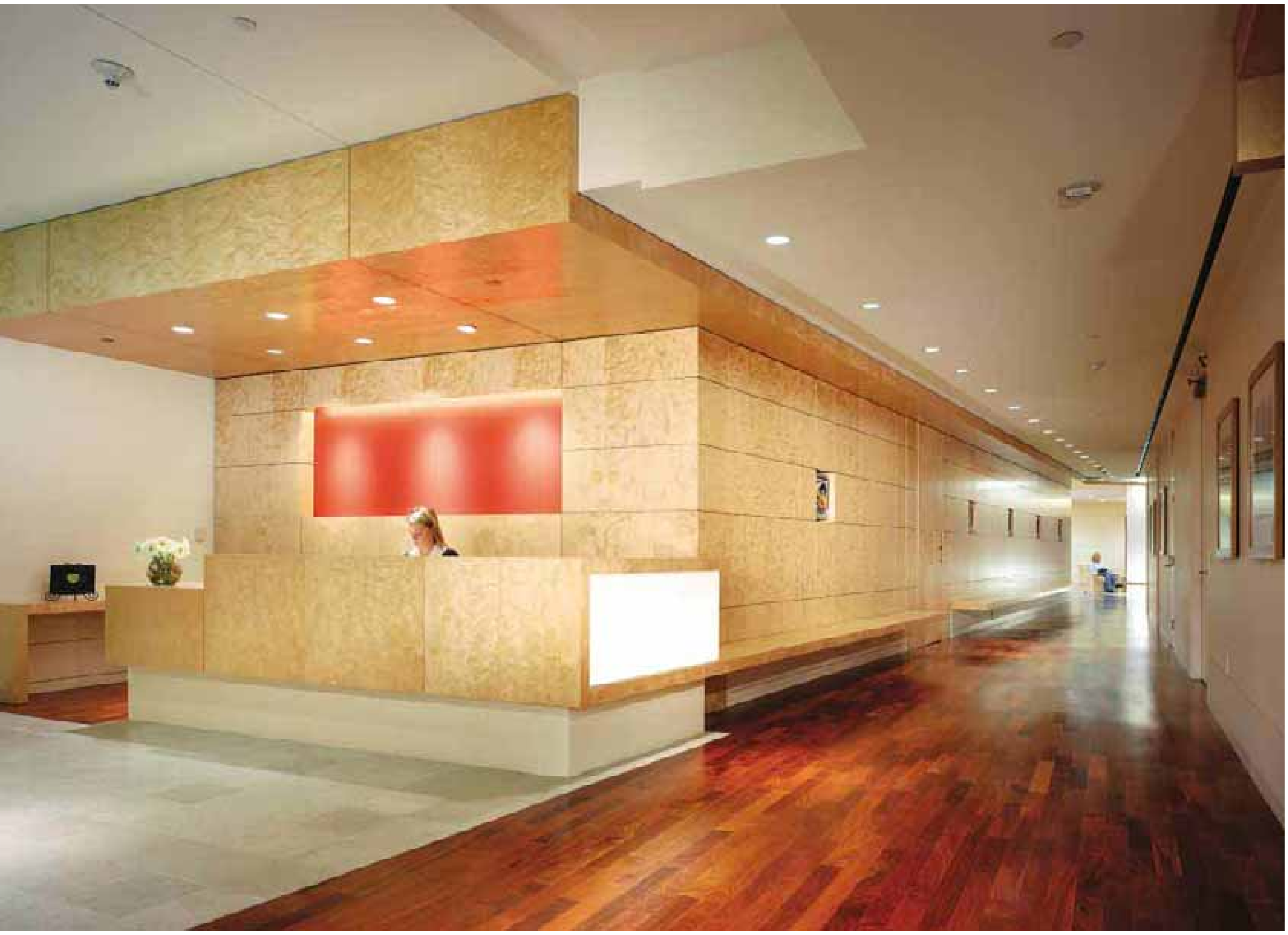
Gardco site luminaires flow from poles, effortlessly, minimally, elegantly. The styling is confident, subtle, satisfying from every vantage. Their illumination is uniform, glare-free, site-specific. From 10' to 40', 50 to 1000 watts, Gardco designs are thoughtfully proportioned for roadways, parking lots and pathways and are the original high performance luminaires.

GARDCO
LIGHTING

www.sitelighting.com

CIRCLE 79 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/





Lighting defines architectural planes in the reception area for Warner Home Video (left and below). A flat-screen monitor framed by frosted glass is inset into a red-painted wall. Cold-cathode fixtures outline the top and bottom edges of the red wall. As a visual pivot point in a corridor, a structural column is wrapped with fluorescent strip lights behind translucent panels (opposite, top). Backlit horizontal panels enhance corridors (opposite, bottom).

Lighting Design Alliance accents architectural details at **Warner Bros. Studio Plaza** in Burbank, California

By William Weathersby, Jr.

For longtime client Warner Bros., the Los Angeles office of HLW recently renovated 420,000 square feet of office space in an existing building across the street from the the company's main film and television studio lot in Burbank, California. Consolidating corporate divisions from at least five locations, the renamed Warner Bros. Studio Plaza complex includes a new headquarters for Warner Home Video, which occupies approximately 200,000 square feet on multiple floors. "As a leader in the industry, the home video division distributes DVDs to clients around the world and wanted to steer away from the standard corporate look yet maintain a high level of sophistication," says HLW partner in charge Shari Jalali. "We created simple geometries with a tailored, clean-lined look."

Partially inspired by the work of Piet Mondrian, the interiors encompass abstract linear graphics and a color palette built around red and white surfaces complemented by wood finishes. Lighting Design Alliance enhanced the spaces with integrated architectural illumination. Edge and cove lighting gives definition to vertical and horizontal planes, while providing visual cues that guide circulation throughout each floor.

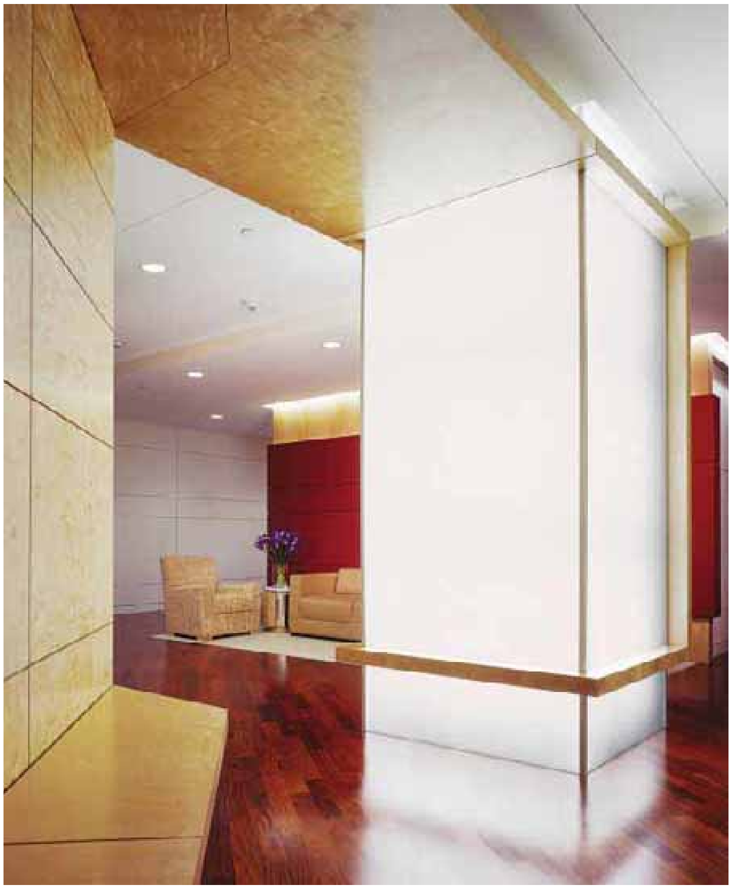
The focal point of the 11th-floor lobby for the home video division is a recessed feature wall that frames a flat-screen monitor with frosted glass. The luminous glass surface is inset into a section of red-painted drywall. To make the red wall appear to float out from the surface of surrounding paneling of figured sycamore, LDA project lighting designer Andrew Powell lit the top and bottom edges with cold-cathode fixtures. Reveals at the top and bottom of the sycamore surfaces are also lined with cold cathode, to make each layer of the wall stand out as a three-dimensional collage.

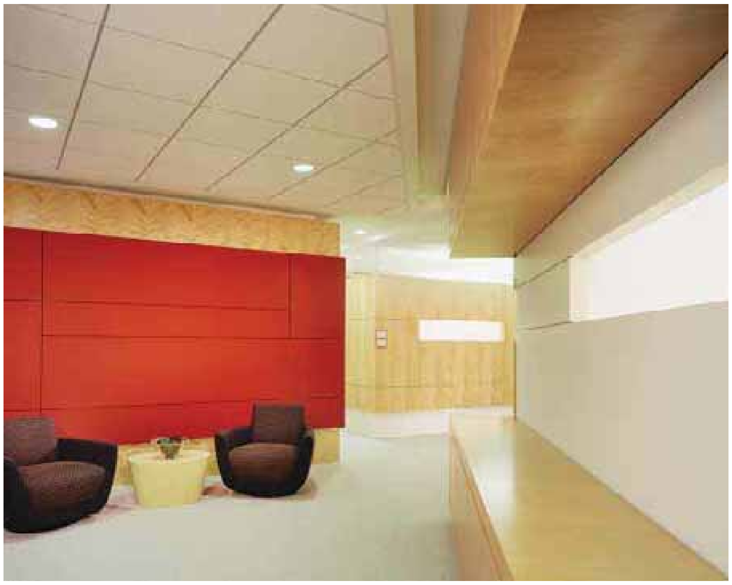
Contrasting with juxtaposed flooring surfaces of cherry and limestone, the reception desk and the wall behind it are also surfaced with honey-colored sycamore. Low-voltage xenon strip lights illuminate the logo along one wall, while three adjustable MR16 downlights accent the desk. A light box at one end of the desk features a translucent panel backlit with fluorescents. Light boxes are used throughout the complex to add visual appeal. Additional IR, MR16 downlights serve as ambient lighting in the reception area, creating an effect similar to the warmth of incandescent light.

HLW reconfigured an internal staircase connecting floors within the video division. Limestone stair treads, a stainless-steel and glass banister, and a wood handrail support a streamlined look. Over the staircase, 35-watt, PAR20 downlights graze the staircase with ambient light.

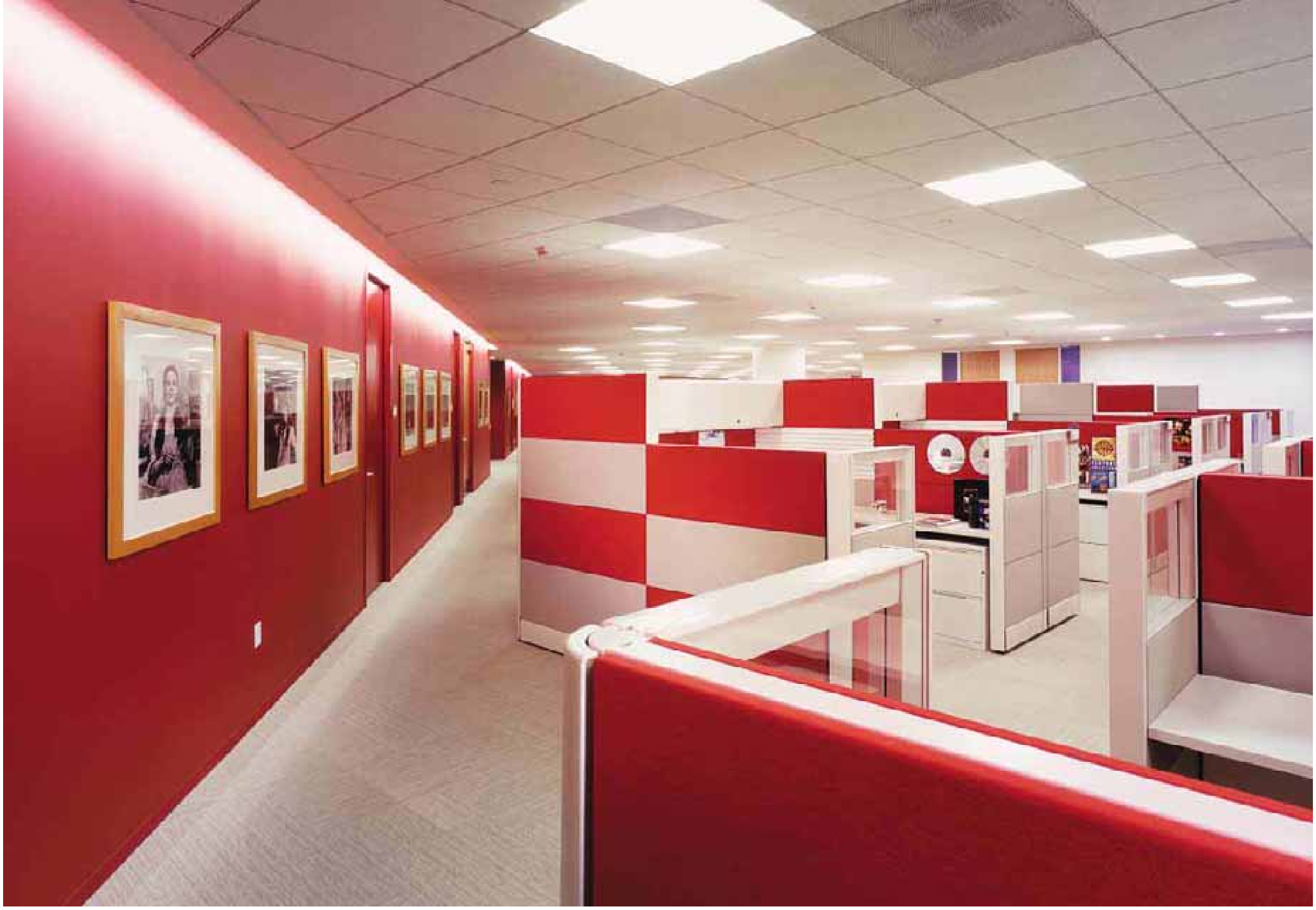
In the complex's elevator lobbies, the lighting treatment is kept "simple and straightforward" to highlight the barrel-vault ceilings, Powell says. In each elevator lobby, a single, white-painted metal pendant measuring approximately 20 feet long houses T5 fluorescents to evenly uplight the ceiling.

For one pivot point in the circulation route within a Warner Home Video floor, the design team wanted to create an iconic glowing

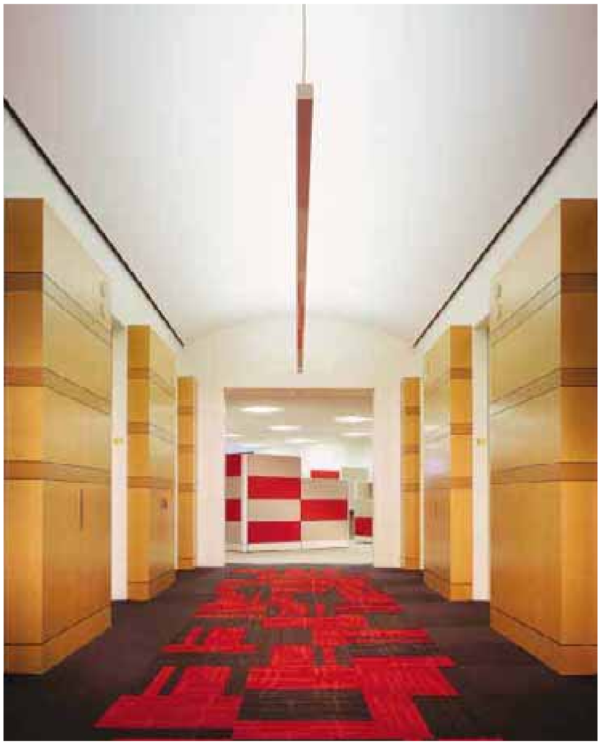




PHOTOGRAPHY: © BENNY CHAN/FOTOWORKS



Task lamps are integrated into open-plan systems (above). Additional ceiling-recessed fluorescents provide downlighting. A pendant fixture housing T5 fluorescents uplights the vault in an elevator lobby (below).



column of light. Because the existing column was structural, there was little depth available to accommodate fixtures that would evenly light it without revealing the lighting fixtures. "Sometimes what appears to be a straightforward effect takes a lot of maneuvering," Powell says. To create evenly lit planes around the column, the designer worked with fluorescent strip lights and varying layers of diffusion film.

In the open-plan office areas, most of the downlights are compact fluorescents. Task lighting is integrated into furniture systems, while ceiling-recessed downlights are fitted with specular louvers that create the feeling of indirect illumination. The walls along the central core of each open-plan floor are painted red as a backdrop for showcasing framed Warner Bros. Studio images. Ceiling slots along each red wall house continuous fluorescents to accent the artwork.

On the ground floor, a multipurpose area combines retail shops and the departure point for the Warner Bros. Studio tour. Lit with MR16 accent fixtures and fluorescents integrated into custom displays, the space puts a public face on the corporate office annex where deft illumination enhances the experience of working in the multimedia dream factory. ■

Project: *Warner Bros. Studio Plaza, Burbank, California*
Architect: *HLW International—Chari Jalali, partner in charge*
Lighting designer: *Lighting Design Alliance—Andrew Powell*

Sources
Ambient lighting: *Lightolier; Birchwood Lighting*
Downlights: *Kurt Versen; Engineered Lighting Products*
Cold cathode: *California Cathode*
Additional lighting: *Lumetta; Tokistar*
Controls: *Lutron*

For more information on this project, go to Lighting at **www.archrecord.com**.

The Oval Series \ DARING TO BE DIFFERENT

Exclusivity from Lumec

> Innovative design

Superior photometric performances
Outstanding durability
Ease of maintenance
Dark Sky complient

www.lumec.com | T.: 450.430.7040 | A Genlyte Company | LUMEC | Inspired by light

CIRCLE 80 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Cooley Monato Studio casts a glamorous glow on two **Marc Jacobs** boutiques in Los Angeles

By John Peter Radulski

MARC JACOBS

Two Marc Jacobs shops bracket Melrose Avenue (above).

When launching signature boutiques in major U.S. cities, fashion designers often establish big-tent, flagship stores that survey a full range of goods. Marc Jacobs has traveled a different route, opting instead to open clusters of smaller shops that showcase discrete segments of his retail empire while enhancing the brand image. In Los Angeles, two shops facing each other across Melrose Avenue are variations on a theme, separately showcasing the Marc Jacobs Collection and the more casual Marc by Marc Jacobs line. New York City–based architect Stephan Jaklitsch, who has collaborated on 60 Marc Jacobs locations worldwide, has created chic shopping destinations by rehabbing a former antique shop and a dry cleaners in West Hollywood. Architectural lighting by Cooley Monato Studio "enhances the understated luxury of contemporary California juxtaposed with the glamour of old Hollywood," says principal lighting designer Emily Monato.

Jaklitsch explains that the 2,300-square-foot, 1960s-era triangular building now housing the Collection boutique was in "a desperate state," requiring about 90 percent reconstruction to meet seismic codes and A.D.A. requirements. Brown-veined marble, lacquered-ebony columns, sycamore paneling, and antique mirrors create a luxurious ambience.

Monato and lighting project designer Jeeyoun Park approached

John Peter Radulski, the former editor in chief of Hospitality Design, *is a writer based in Westport, Conn. He is a frequent contributor to* RECORD.

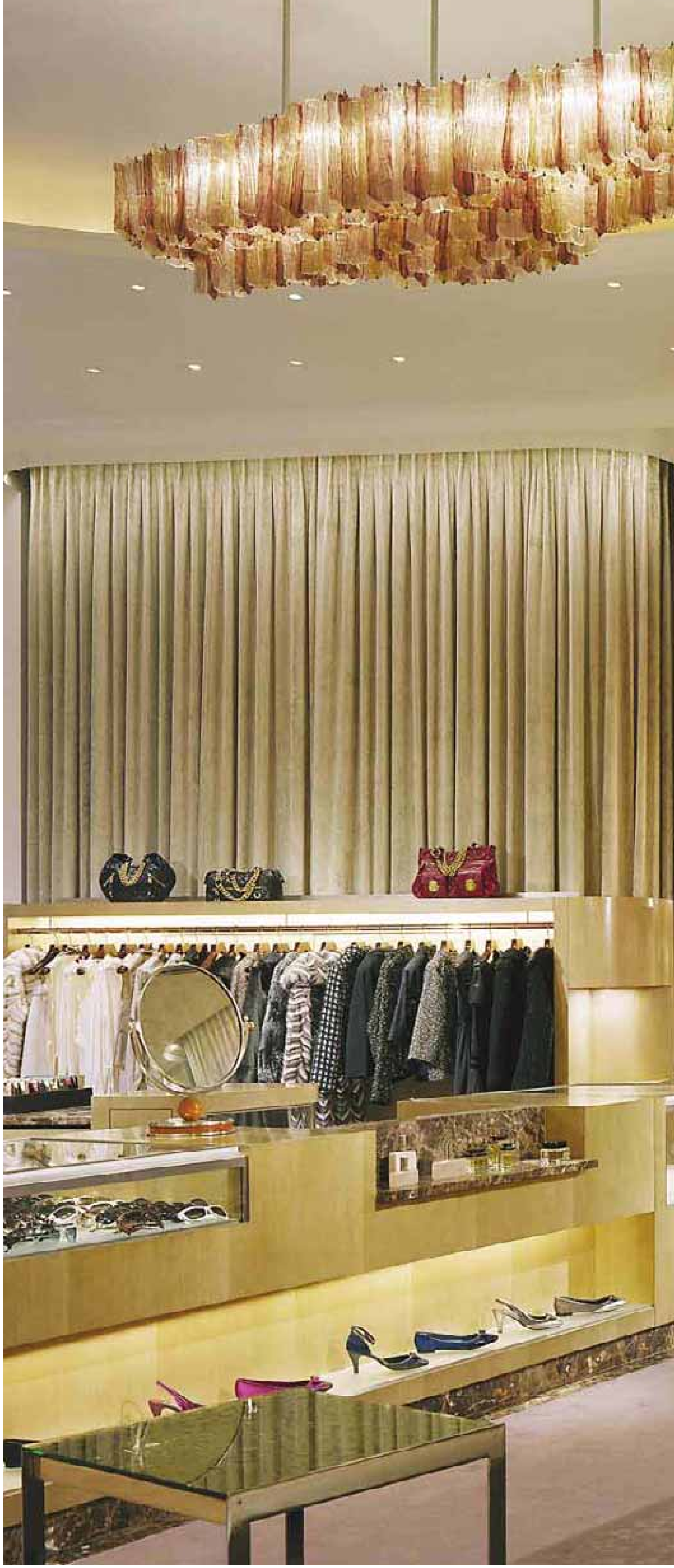
Project: *Marc Jacobs Shops, Los Angeles*

Architect: *Stephan Jaklitsch Design—Stephan Jaklitsch, principal; Scott Price, Michaeljohn Raftopoulos, project managers*

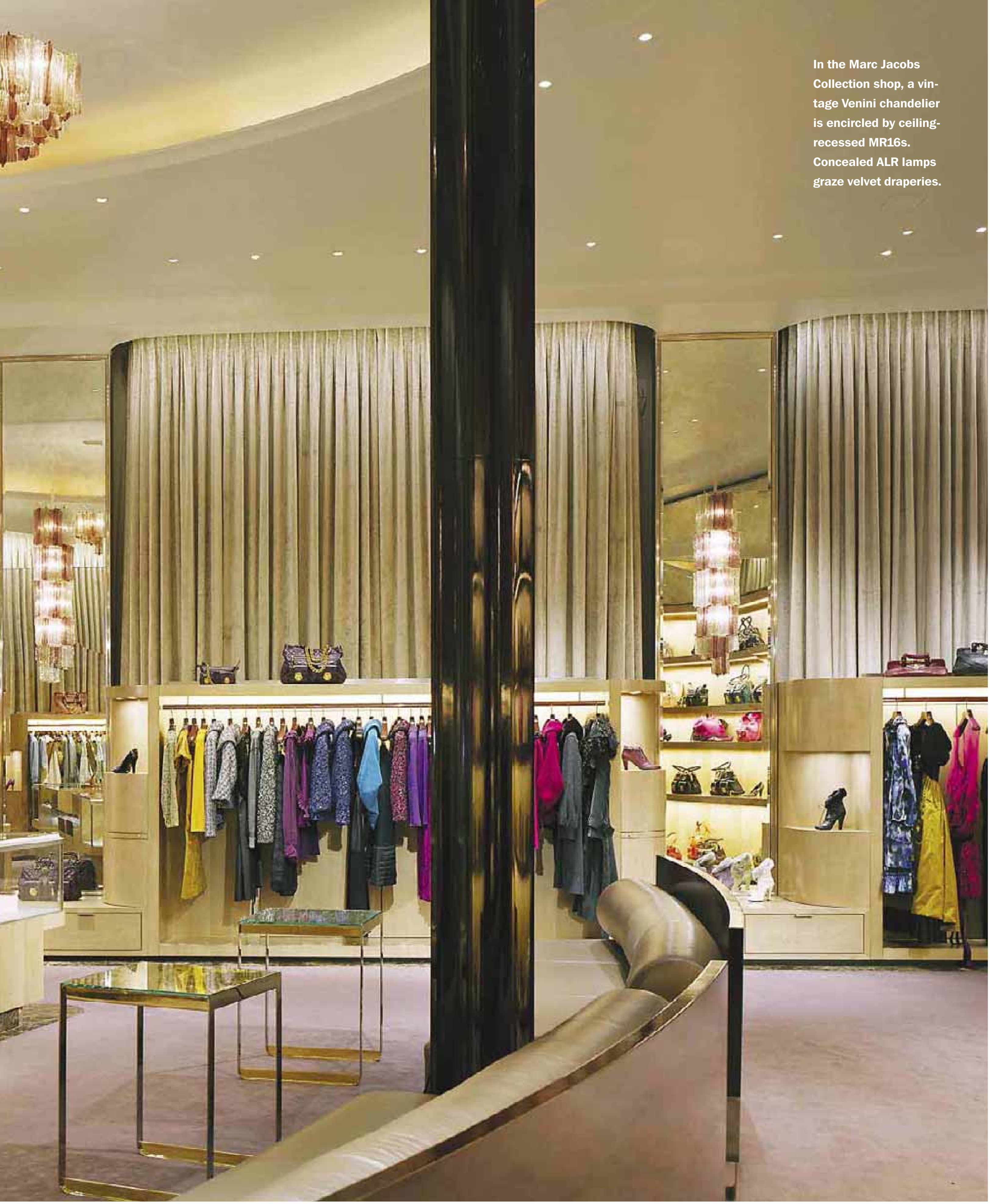
Architect of record: *Brand + Allen Architects—Chris Harrelson, principal; Peter Cornell, Nicole Long*

Lighting designer: *Cooley Monato Studio—Emily Monato, principal; Jeeyoun Park, designer*

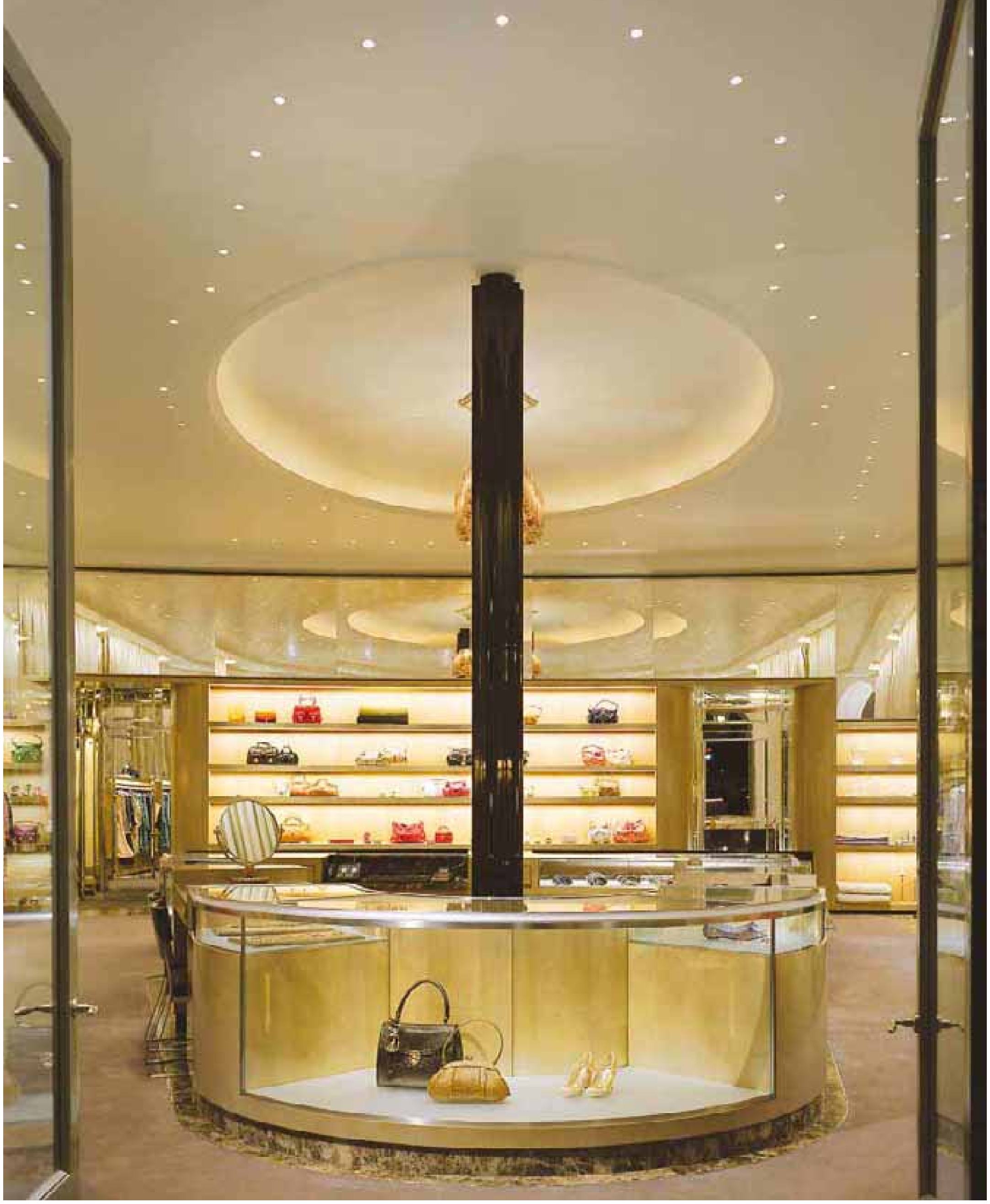
Engineers: *Miklos Lichter & Associates (m/e/p)*



PHOTOGRAPHY: © PAUL WARCHOL



In the Marc Jacobs Collection shop, a vintage Venini chandelier is encircled by ceiling-recessed MR16s. Concealed ALR lamps graze velvet draperies.



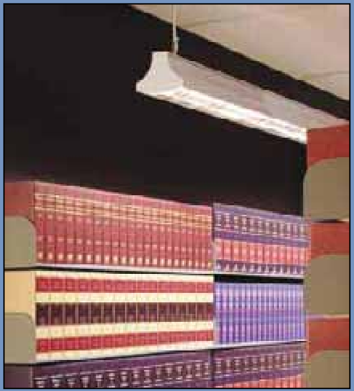
Rimmed by a double strand of rope lights, the ceiling's concave, elliptical cove achieves a canopy effect similar to a skylight, which was dropped from the construction budget (right and below). Shallow glass-and-wood shelves showcasing accessories are internally lit by 20- and 28-watt fluorescents.

the lighting plan as a balancing act, adhering to the stringent energy-usage codes of California Title 24 while providing illumination that complements the architecture and merchandise. They worked with electrical engineer Miklos Lichter & Associates to determine allowable wattages in display, circulation, and other areas. Then they specified halogen, incandescent, or fluorescent lamps to keep the project within code.

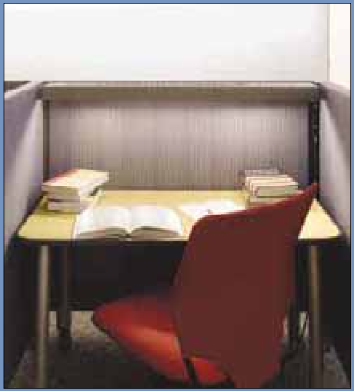
A central, counter-height display and cash-wrap area anchors the Collection interior. Jaklitsch's initial design called for a large skylight, which was later eliminated because of budget constraints. To achieve a similar canopy effect, a large, slightly concave elliptical cutout is rimmed with a double strand of rope lighting. The soft glow of the clean-lined ceiling plane accentuates a vintage 1950s colored-glass chandelier by Venini selected by Jaklitsch and Jacobs. Ceiling-recessed, energy-saving IR, MR16, 37-watt lamps accent displays while creating ambient light.

Most of the clothing is presented along the store's perimeter, while glass-and-wood shelves toward the rear showcase handbags and accessories. Park used a mix of 20- and 28-watt fluorescent fixtures in these shallow units, fitting lamps into special sockets that can be easily maintained. Custom apparel-display racks designed by Christian Liaigre sit in front of pewter-colored velvet curtains, which screen floor-to-ceiling

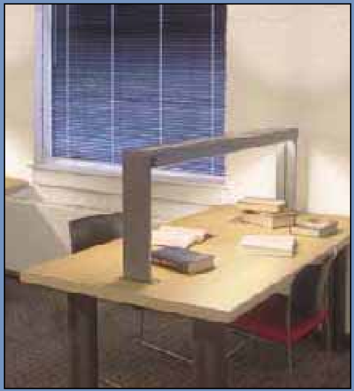
more library lighting



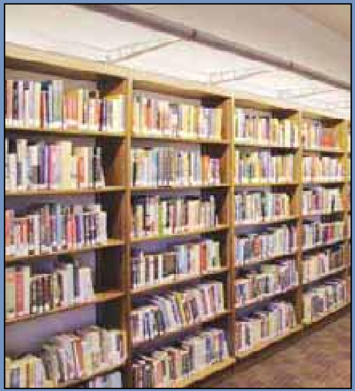
Style 3030



Style 3201



Style 3204



Style 3502

the versatility of library lighting from **elliptipar**

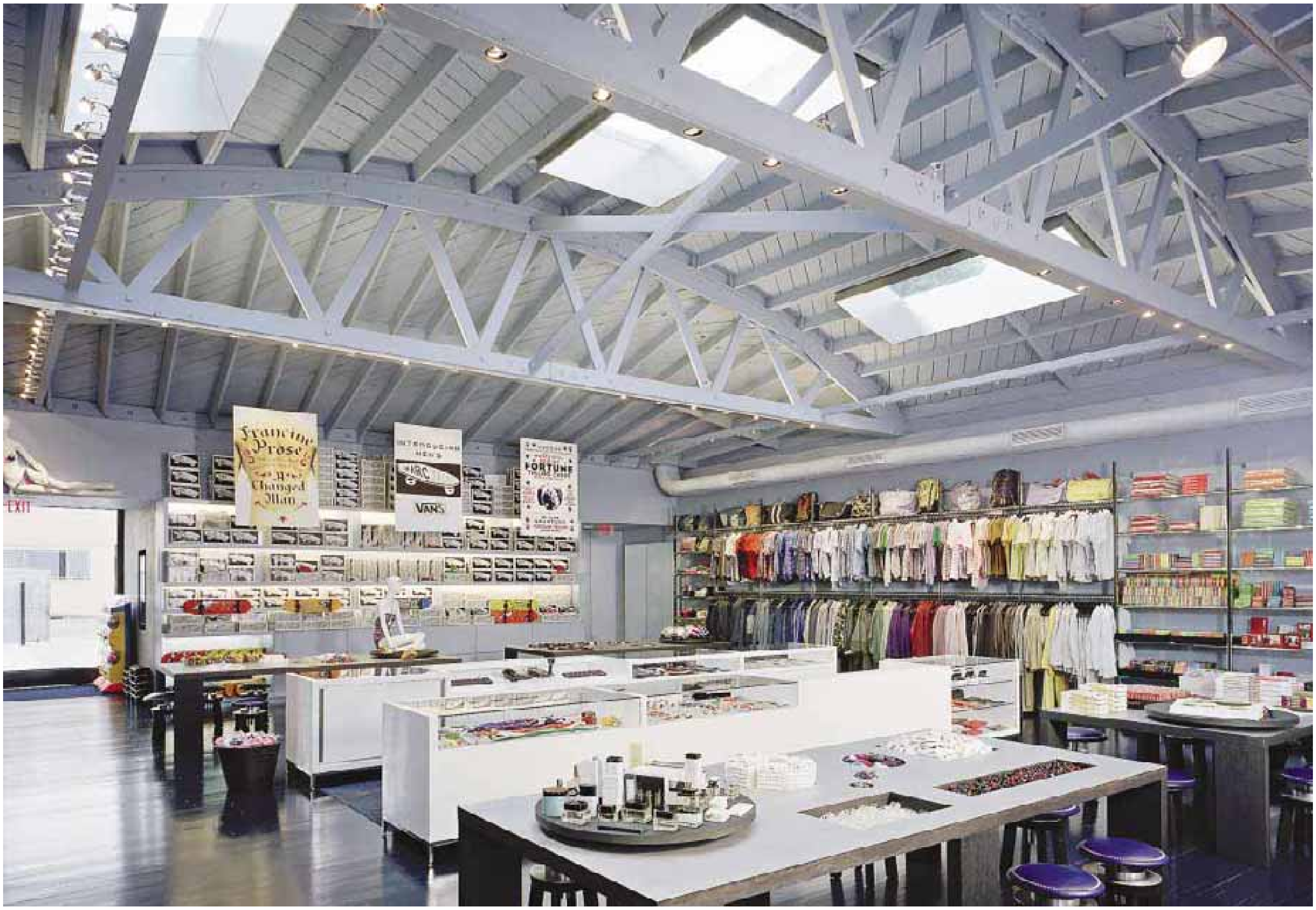
elliptipar's bi-asymmetric 30-30 stack light evenly lights shelves, top to bottom, on both sides of aisles 36"-48" wide. New task ambient luminaires to light study carrels and library tables provide both downlight and uplight from a single source. Style 3502 projects an even wash of light down shelves from heights of 7' or more.

high performance, energy efficient/code compliant, T5 solutions … enhance visual comfort … focus attention … support learning. **Fiat lux!**

CIRCLE 81 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

elliptipar™
. . . there is no equal™
a Division of Sylvan R. Shemitz Designs, Inc.
www.elliptipar.com

© **elliptipar** 2006



The shop dedicated to the Jacobs casual lines employs a rebuilt wood bow truss to support light fixtures (above). Atop each crossbeam, T5s uplight the ceiling. From their undersides, MR16s illuminate counters and create ambient light. Fluorescents line shelves (below).

display windows facing the street. Pockets within the cove molding accommodate 20-watt ALR lamps that graze the draperies.

Along the exterior, vintage lanterns frame the entrance, while grade-level MR16s uplight the ivy-covered facade. Each display window features a ceiling slot concealing 37-watt MR16s with 25-degree beam spreads. Additional 20-watt, floor-recessed ALRs cast light at a 34-degree angle for a theatrical, fashion-runway effect.

Across the street, the 2,450-square-foot Marc by Marc Jacobs store similarly embraces an interior landscape carved from a nondescript space, a former dry cleaners. The original wooden, bow-trussed ceiling was rebuilt to maintain an open-air ambience. Fluorescent T5 lamps attached to the top of each crossbeam illuminate the ceiling for ambient light. Focused down from the bottom of the crossbeams are MR16 lamps, with two lighting tracks illuminating merchandise along perimeter walls.

Designed as a theater-in-the-round, the streetside window-wall staging area required flexible lighting. A track system suspended from the ceiling supports metal halides or halogens, as well as 20 light projectors on eight dimming zones. The lighting effects here enliven both the colorfully clad mannequins and the high-style shopping district they inhabit. ■

Sources

Ambient lighting: *Bartco; Selux*

Downlights: *Litelab; 3G; Lucifer Lighting*

Exterior lighting: *IO; BK Lighting*

Additional lighting: *WAC; Ardee; Fiberstars; Belfer; LSI*

For more information on this project, go to Lighting at **www.archrecord.com**.

TINY giant

prescolite
ABOVE & BEYOND

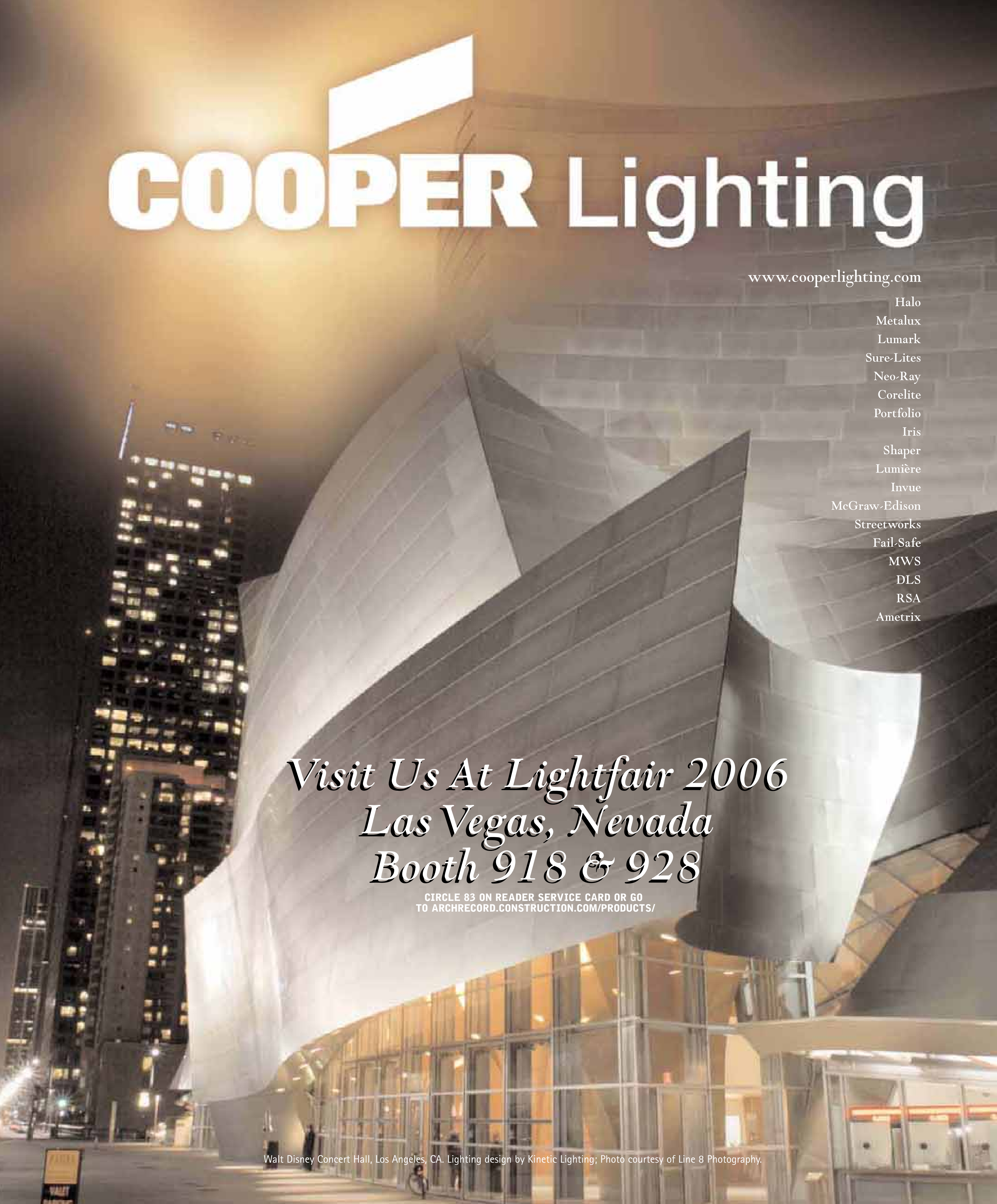
Shhhh... Let your designs speak as loud as a whisper with Prescolite's new Architektūr D4 small aperture architectural downlights. The D4 not only presents a discreet 4-1/2" aperture from the ceiling, but also features patented Virtual Source® optics for quiet glare control and a revolutionary new approach to wall washing. D4 also includes tool-less top access for relamping, a patent-pending twist-lock socket mechanism to properly position lamps of various lengths, and a variety of trim and lamp choices. *Why shout when you can whisper?*

To learn more about Prescolite's new D4 small aperture downlights, contact your local Hubbell Lighting representative, visit www.prescolite.com, or call 888-PRS-4TEC.

CIRCLE 82 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Architektūr ARCHITECTURAL DOWNLIGHTS

HUBBELL®
Hubbell Lighting, Inc.



COOPER Lighting

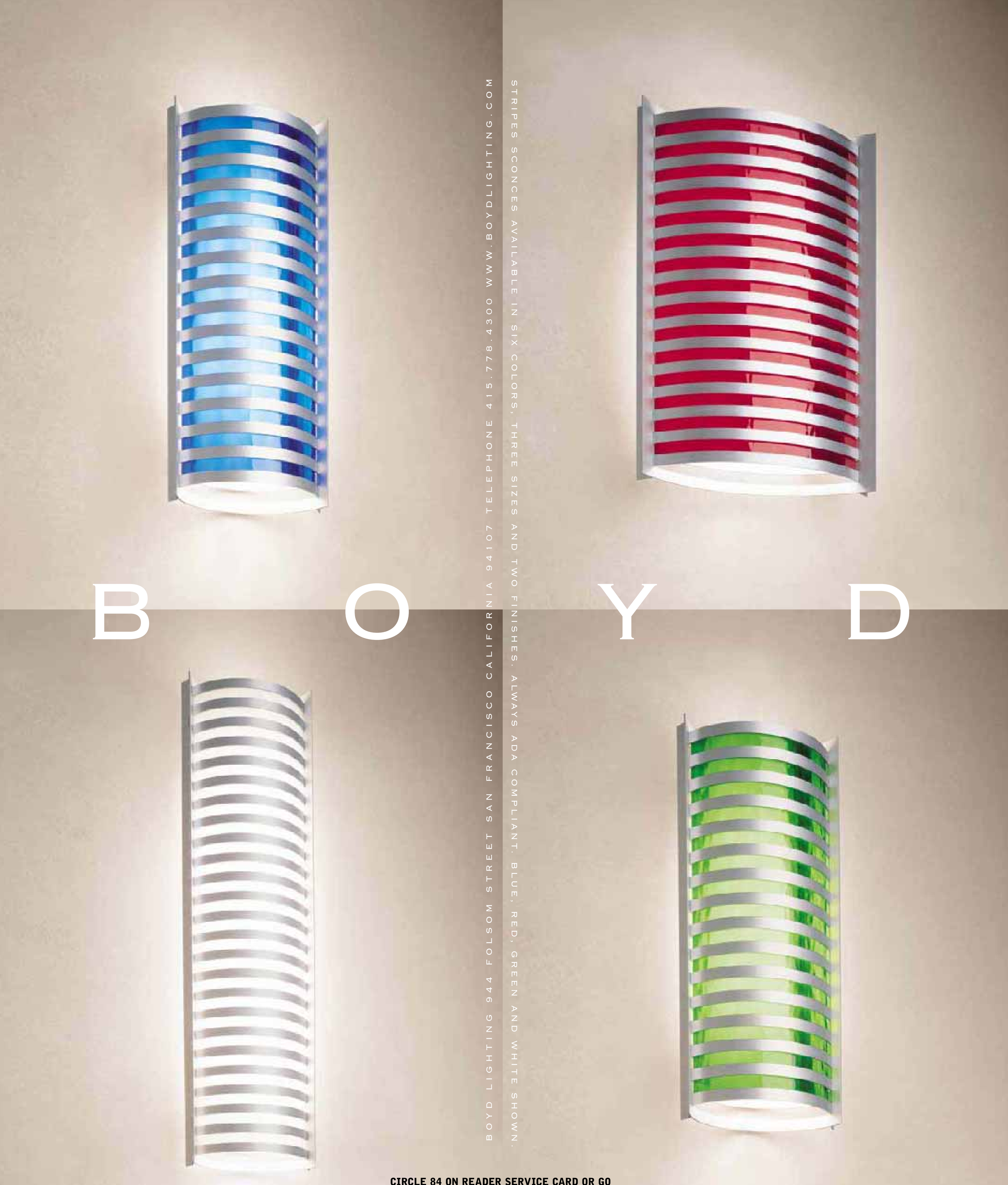
www.cooperlighting.com

Halo
Metalux
Lumark
Sure-Lites
Neo-Ray
Corelite
Portfolio
Iris
Shaper
Lumière
Invue
McGraw-Edison
Streetworks
Fail-Safe
MWS
DLS
RSA
Ametrix

Visit Us At Lightfair 2006
Las Vegas, Nevada
Booth 918 & 928

CIRCLE 83 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Walt Disney Concert Hall, Los Angeles, CA. Lighting design by Kinetic Lighting; Photo courtesy of Line 8 Photography.



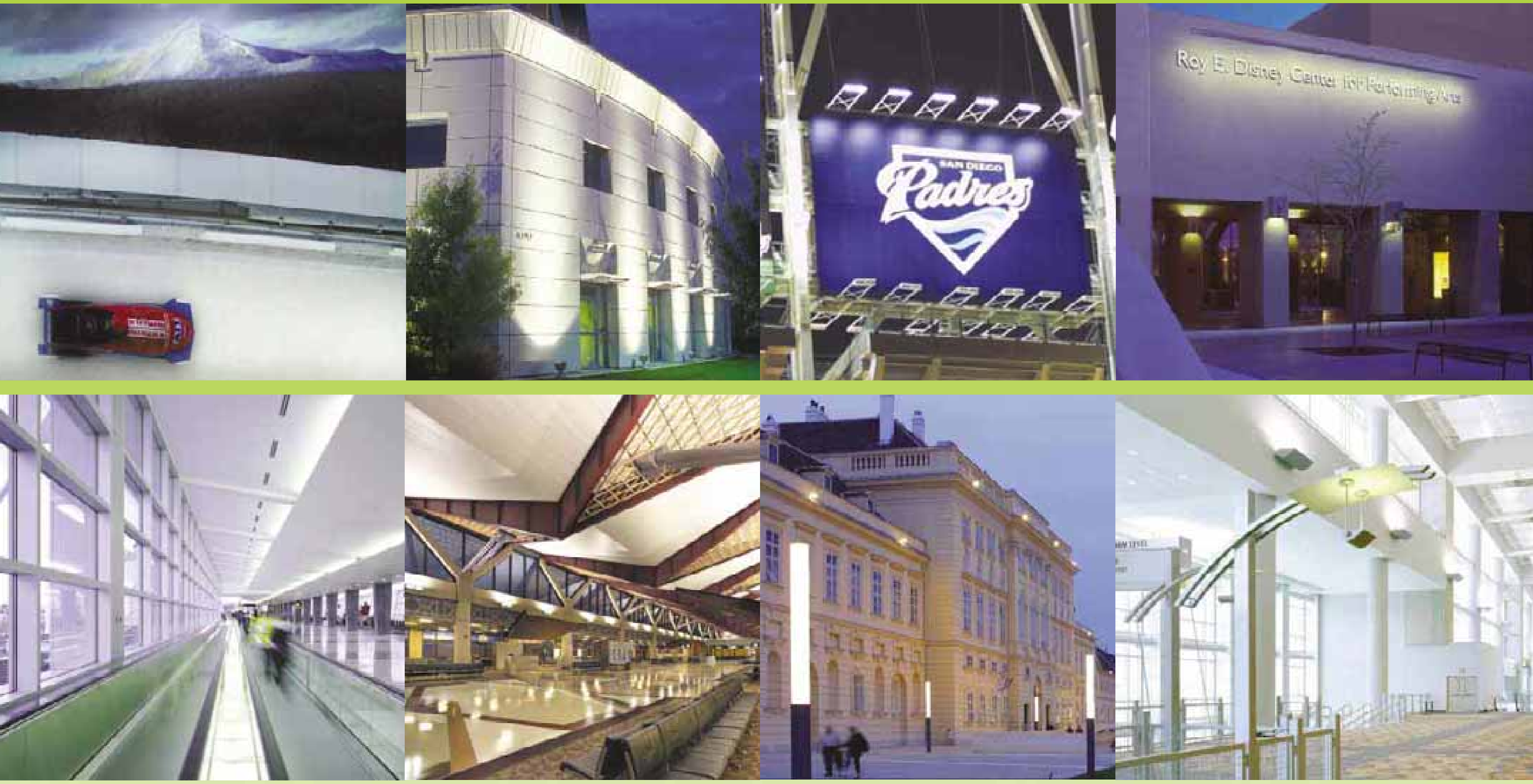
BOYD LIGHTING 944 FOLSOM STREET SAN FRANCISCO CALIFORNIA 94107 TELEPHONE 415.778.4300 WWW.BOYDLIGHTING.COM

STRIPES SCONCES AVAILABLE IN SIX COLORS, THREE SIZES AND TWO FINISHES. ALWAYS ADA COMPLIANT. BLUE, RED, GREEN AND WHITE SHOWN.

CIRCLE 84 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

INSIGHT

Innovative Solutions To Lighting Challenges



Insight Lighting designs and manufactures a myriad of high performance architectural lighting products for interior and exterior public lighting venues. Our mission is to develop innovative new products to assist our customers in meeting their lighting challenges. By creating functional, aesthetic and energy conscious products, we strive to enhance the appearance and performance of a working environment.

Insight's indirect asymmetric family of products allows lighting professionals to meet their most rigorous lighting demands. Revolutionary products such as Vas, Illusions and Masque are but a few of the products offered. Choose Insight Lighting for your next lighting challenge.

For more information visit www.insightlighting.com or call 505-345-0888.

INSIGHT
505.345.0888
www.insightlighting.com

CIRCLE 85 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

An L.A. artist captures light in glass

Interview by Rita Catinella Orrell

Glass artist Alison Berger describes her recent work as "a nice balance between architecture and art." Berger has not only practiced architecture on both coasts—first with Bausman-Gill and Associates and then briefly with Frank O. Gehry and Associates—but she has more than 25 years of glass-blowing experience. During her career she has apprenticed with sculptor Dale Chihuly, worked as a prop maker for films and videos, and become the first American designer to create a line of glass accessories for Hermès. Inspired by the Roman and Victorian eras and "instruments used to calibrate the ephemeral," her designs range from small glass objects to large-scale sculptures, including an 8-foot astrolabe. Berger's handblown crystal glass light fixtures are sold through Holly Hunt showrooms nationwide and Plug Lighting in Los Angeles.

ARCHITECTURAL RECORD: *How does living in L.A. inspire your work?*
ALISON BERGER: There is a really great quality of light. My office, where I do a lot of designing, is filled with light all day long, which really helps me study the glass. I mark time passing as the light moves throughout the studio. That's the advantage of being in Los Angeles—more days are sunny than not. What also inspires me about being in Los Angeles is access to the amazing diversification of manufacturers that are here.

AR: *Who are some of your design collaborators in L.A.?*
AB: One of my favorite metal fabricators is DEC Fabricators in Cerritos, California. They do high-end architectural metalwork, and they are willing to do one-offs and to really work with me on commissions and limited runs, which is always a challenge with manufacturers who want to run it at 500. What I find in Los Angeles is they are a lot more accessible when you show up at their door. They are willing to get excited and involved with something that's a limited run.

AR: The Roman Ring floor lamp (above left) is based on a 5th-century glass-blowing technique. How do you research your glassmaking methods?
AB: I have these art books from old museum collections, and I look at the picture and try to figure it out. There is no one around I can turn to and ask "how did they do that?," so there is a lot of guesswork involved. And sometimes surprises come that I wasn't going for, that are a lot more interesting than I had hoped.

AR: What do you find most appealing about handmade glass objects?
AB: You get this beautiful quality, like the mark of the tool, small imperfections, and striations or bubbles—like when you go to the flea market and see a beautiful glass. That's the "capture" and quality I try to maintain in producing works now. The best compliment I get is when people come to the studio and ask what flea market I got the pieces at. And I go, "Okay, great!" ■

Top left to right: The Roman Ring floor lamp is available exclusively at Holly Hunt; the limited-edition Word Pendant is available through Holly Hunt and Plug Lighting; and the Bell Light pendant is sold exclusively through Plug Lighting.

PHOTOGRAPHY: COURTESY DON FREEMAN (PORTRAIT)

Designing for a Sustainable Future...

AAL's Indirect product line added a sibling, the ‘Straight Fixed Head’. The Dark-Sky Friendly luminaire produces soft, glare-free illumination making it a perfect match for applications where mood is just as important as illumination. The ‘Straight Fixed Head’ model is available for post and wall mount configurations and can be styled with a round or square upper reflector to complement architectural themes. The Indirect product family utilizes energy efficient lamp sources up to 150 watts and Egress (emergency) options may be added for enhancing public safety.

For product information, log onto: ww.aal.net/indirect_sfh.html

Architectural Area Lighting

CIRCLE 86 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

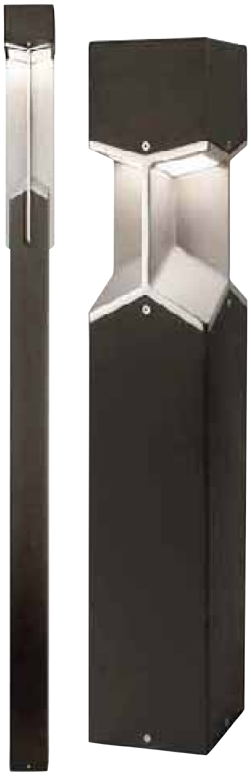
HUBBELL®
Hubbell Lighting, Inc.

Lighting Products

◄ LEDing the way

Deltalight introduces more than 50 new Power LED luminaires, including a range of surface-mount and recessed fixtures for interior and exterior applications. The line includes task, accent, miniature downlight, wall-sconce, in-ground, linear, and landscape luminaires. Power LED luminaires from Deltalight are available in warm and cool white temperatures. The low-voltage aspect of Power LEDs allows for greater installation flexibility, and they do not require running line voltage connections between the power supply and the light source. Deltalight, Fort Lauderdale. www.deltalight.com

CIRCLE 201



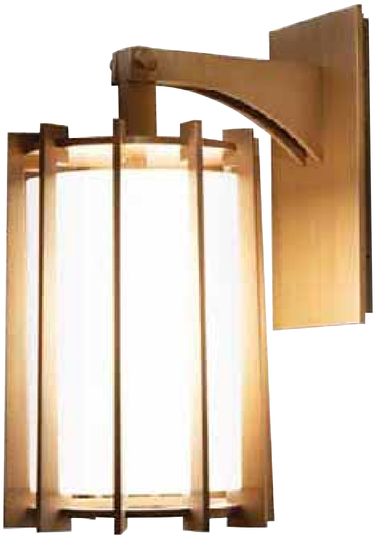
◄ Protecting us all night long

The new Knight family line from Forms+Surfaces includes the Knight bollard, Knight pedestrian lighting, Knight Bench, and Knight Litter receptacle. The head casting of the pedestrian lighting (far left) features a light source positioned above four quadrants for a symmetrical lighting pattern. One or more of the four frosted-borosilicate-glass lenses may be replaced with opaque shields to create asymmetrical lighting distribution. The matching bollard (near left) is 43" high but can be custom ordered down to a minimum of 33". It features a similar lighting system as the pedestrian lights, and both come in a durable black, slate, or silver powder coat. Forms+Surfaces, Carpinteria, Calif. www.forms-surfaces.com

CIRCLE 202

► All-weather luminaires

After 85 years of manufacturing lighting for interior spaces, Boyd Lighting introduces its first collection of exterior lighting fixtures. The Lantern Series fixtures are UL-listed for wet locations such as patios, walkways, estate gates, or entry doors. The hand-crafted lanterns are made from ¼" solid copper or aluminum and come in pendant, pier/post mount, and arm-mounted wall-sconce versions. Three fin styles are available for applications ranging from Arts & Crafts to Asian-inspired to transitional environments. Boyd Lighting, San Francisco. www.boydlighting.com **CIRCLE 203**



► Fire-resistant downlight

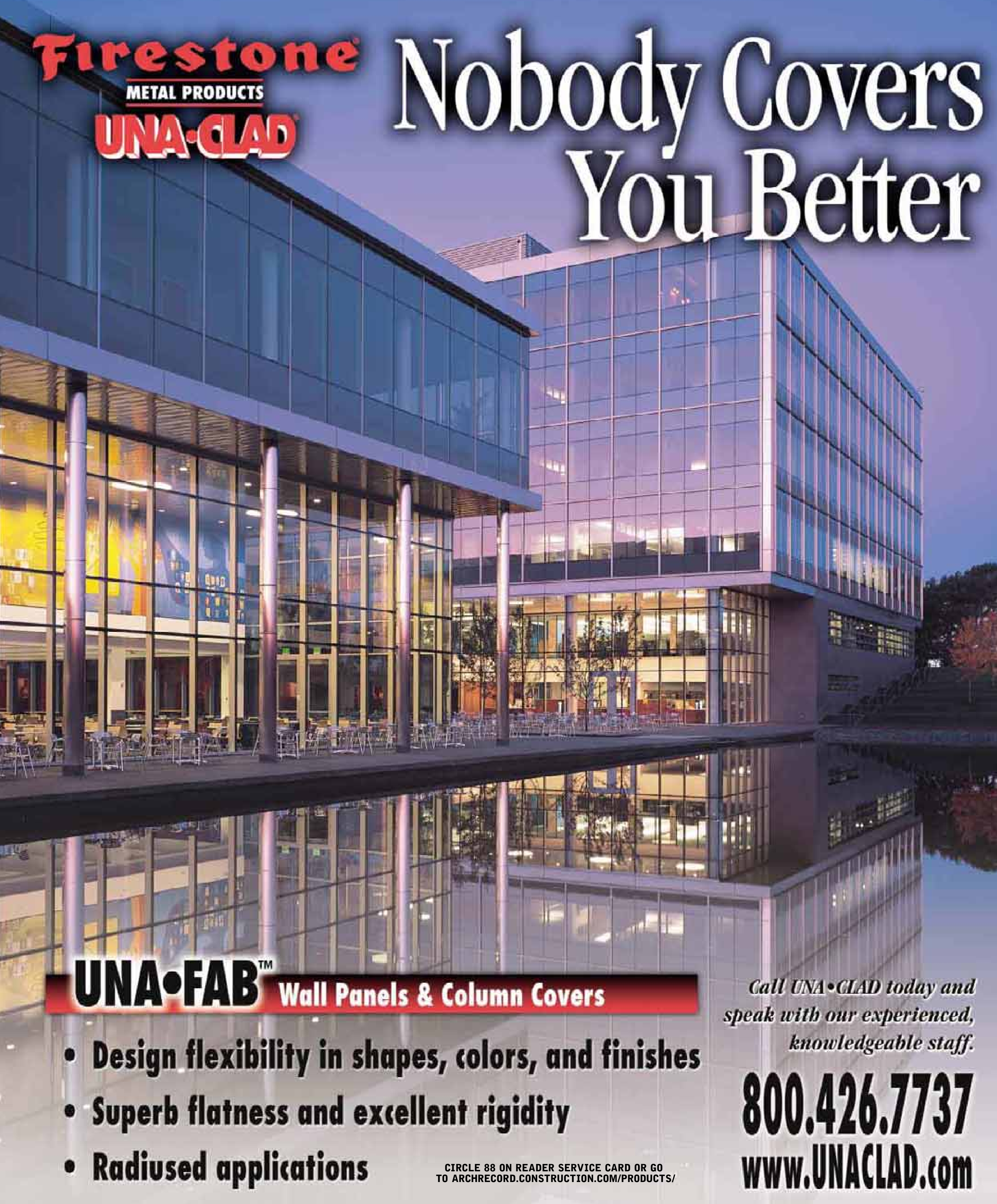
UL-listed electrically, and UL-classified for fire resistance, FireTight meets the stringent electrical installation requirements for a fire-rated ceiling, and due to its inherent fire-resistant design, has been proven to maintain a ceiling's fire rating. While FireTight installs like any other recessed downlight and is available in several apertures in line voltage, low voltage, and compact fluorescent, it is built with additional components to allow it to withstand the extreme temperatures generated by a fire. Prescolite, Spartanburg, S.C. www.prescolite.com **CIRCLE 204**

◄► Hot spotlights

The Apollos Contour (left) is one of the new fixtures and pendants introduced in the new Apollos line by Bruck. The fixture features shutters and a glass lens for variable projections of rectangular or square light. Apollos Contour spot includes a high-polish reflector for increased illumination in a die-cast aluminum housing with a natural silicon diffuser. The Ledra Plug-in Flex (right) is an individual LED fixture in matte chrome that features a flexible arm and an on/off switch. Ledra Plug-in Flex can be surface-mounted on any wall or backboard, and all Ledra fixtures use one 3-watt LED that produces 65 lumens and maintains 70 percent lumen output after 50,000 hours of use. Bruck Lighting Systems, Tustin, Calif. www.brucklightingsystems.com **CIRCLE 205**

DESIGN THE NEXT BREAKTHROUGH.
REACH NEW HEIGHTS.
DREAM BIG.
YOUR PASSION BECOMES OUR PURPOSE, BECAUSE GREAT
PARTNERSHIPS
ARE NOT BUILT ON COMPROMISE. WHEN YOU ENVISION DESIGNS
THAT INSPIRE,
WE'LL SEE THEM THROUGH WITH INTEGRITY. AT GROUND FLOOR,
WE RAISE MORE THAN STRUCTURES. WE ARE RAISING EXPECTATIONS.
MEET THE FUTURE OF ENGINEERING: GROUNDFL.COM OR 800-738-0525.
GROUNDFLOOR
ENGINEERING · SOLUTIONS

CIRCLE 87 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Firestone
METAL PRODUCTS
UNA-CLAD

Nobody Covers You Better

UNA•FAB™ Wall Panels & Column Covers

- Design flexibility in shapes, colors, and finishes
- Superb flatness and excellent rigidity
- Radiused applications

Call UNA•CLAD today and speak with our experienced, knowledgeable staff.

800.426.7737
WWW.UNACLAD.com

CIRCLE 88 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

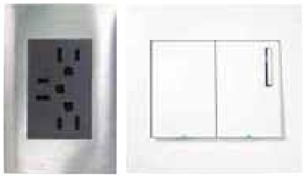
What do Acenti® lighting controls, the Motorola® RAZR™ and Apple® iPod® have in common?

A 2005 IDEA award.

We're in good company…like the RAZR & iPod, Acenti received an Industrial Design Excellence Award (IDEA) in 2005. Which isn't surprising – Acenti's sleek design blends seamlessly into any décor, and its unique form-factor and soothing blue LED enhance its superior quality. So whatever room you're thinking about, start with a good IDEA: the award-winning design of Acenti. Available through your designer or architect.

1-888-4-ACENTI

www.leviton.com/acenti



Acenti®
by Leviton

Acenti is a registered trademark of Leviton Manufacturing Co., Inc. ©2006 Leviton Manufacturing Co., Inc.
RAZR is a trademark of Motorola, Inc. ©2006 Motorola, Inc. All rights reserved.
iPOD is a registered trademark of Apple Computer, Inc. ©2006 Apple Computer, Inc. All rights reserved.

CIRCLE 89 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Products Landscape

Our review of products for **outdoor spaces** includes site furnishings made in a range of materials from concrete to fiberglass, as well as an unusual canopy and a lighter-weight retaining wall. For what's new in landscaping, check out the ASLA's Annual Meeting & Expo, held 10/6–10/9 in Minneapolis. *Rita Catinella Orrell*

High-tech meets low-tech in three new site-furniture collections

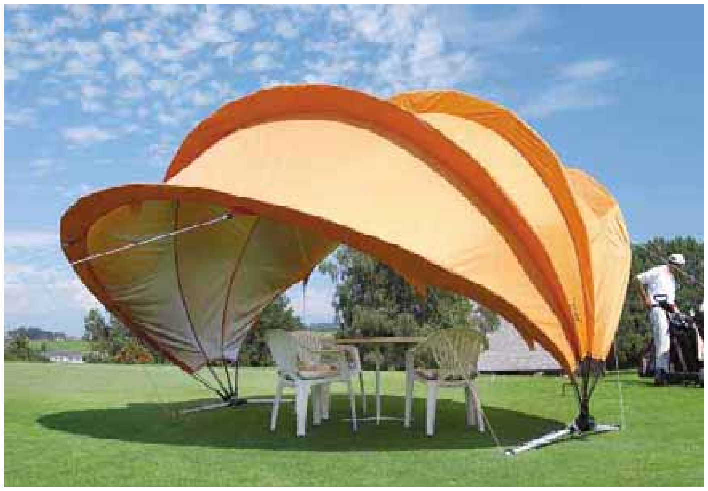
Designed by a triad of architects and designers, the Landmark Collection of outdoor furnishings was inspired by familiar themes in historic design, architecture, and nature. The Lakeside group, by architect Margaret McCurry, of Tigerman McCurry Architects, was influenced by farms, cottages, small towns, and lakeside communities. The group includes three benches (backed and backless) that share a formed steel frame and are reminiscent of the traditional front-porch swing. Picket Fence features a slatted seat and back expressed as staggered "pickets" and rendered in jarrah wood or polysite, a decking material. Grass and Leaves benches render motifs from nature onto perforated-metal seats and backs. All three styles have matching litter receptacles. The Parc Vue collection, by John Rizzi, includes a fresh take on the classic Parisian park bench; a matching litter basket can be used with a liner or a clear trash bag for security. Towne Square, designed by Brian Kane, marries the classic metal-strap motif with state-of-the-art plasma cutting. Kane also has a collection of Minimal bike racks. Landscape Forms, Kalamazoo, Mich. www.landscapeforms.com **CIRCLE 206**

Clockwise from top left: The stainless-steel Ring bike rack can secure two bicycles. The Grass bench features a marsh grass motif cut out of sheet-steel seats and backs (custom patterns can be specified for $100). Parc Vue litter receptacle with polyethylene urn-shaped liner; Picket Fence, shown in jarrah wood; Leaves litter receptacle with falling-leaf-shaped cutouts.

For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.

▲► Substantial site furniture

The Signature Line of concrete site furnishings from Wausau Tile includes four distinct design styles for a range of projects. The Modern, Classic, Pottery, and Prairie collections feature an acid-washed finish that gives the appearance of a cast-stone finish, as well as a weathered patina finish that intensifies with time. With its clean lines and simplicity of design, the Modern family includes planters, benches (one of several designs shown above), wastebaskets, and multipurpose bollard/benches (pedestal version, shown right). Wausau Tile, Wausau, Wis. www.wausautile.com **CIRCLE 207**

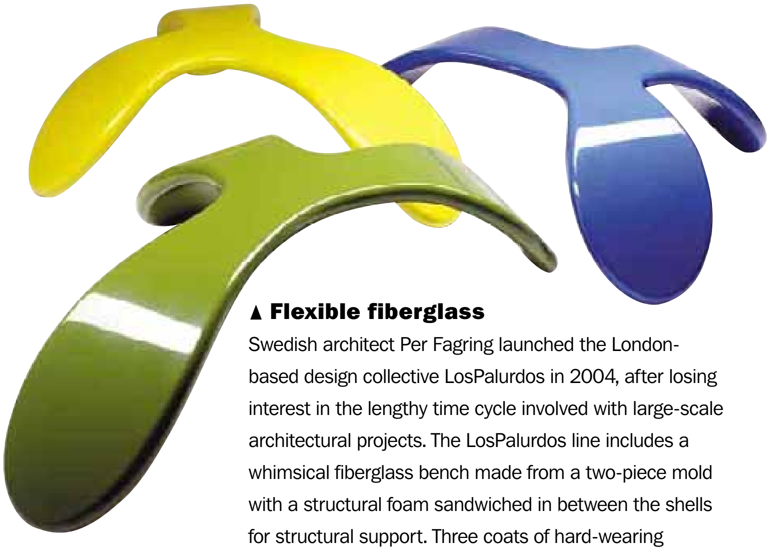


▲ Your own private pavilion

The wogg-pavilion, designed by L.A.-based Studio Mousetrap, provides another option for creating privacy and protection in outdoor spaces. Doubling as a gazebo, children's play zone, or even an outdoor bedroom, the canopy's design was inspired by the look and spirit of hang gliders and Chinese lanterns. Intended to fit into a range of architectural styles, it comes in four colors, measuring 14' wide x 10' tall or 11' wide x 8' tall. Designed to go up like a tent, four flexible fiberglass rods insert into the canopy while "stylish" sandbags and stakes add stability, and anchoring ropes adjust to secure it at any angle. Studio Mousetrap, Los Angeles. www.studiomousetrap.com **CIRCLE 210**

► Improved wall system

Belgard, a division of Oldcastle APG, has added several new products to its collection of pavers, steps, and walls. Celtik Wall (right) is a retaining wall that emulates the look of rough-hewn antique natural stone. The new wall is not only lighter in weight, but also more installation-friendly, with an improved Anchor Pin System for better positioning and stability. The product is ideal for retaining walls up to 8' in most residential settings. Oldcastle APG, Atlanta. www.belgard.biz **CIRCLE 208**



▲ Flexible fiberglass

Swedish architect Per Fagring launched the London-based design collective LosPalurdos in 2004, after losing interest in the lengthy time cycle involved with large-scale architectural projects. The LosPalurdos line includes a whimsical fiberglass bench made from a two-piece mold with a structural foam sandwiched in between the shells for structural support. Three coats of hard-wearing polyurethane finish are available in six standard colors. LosPalurdos, London. www.lospalurdos.com **CIRCLE 209**

▼ Sitting pretty seaside

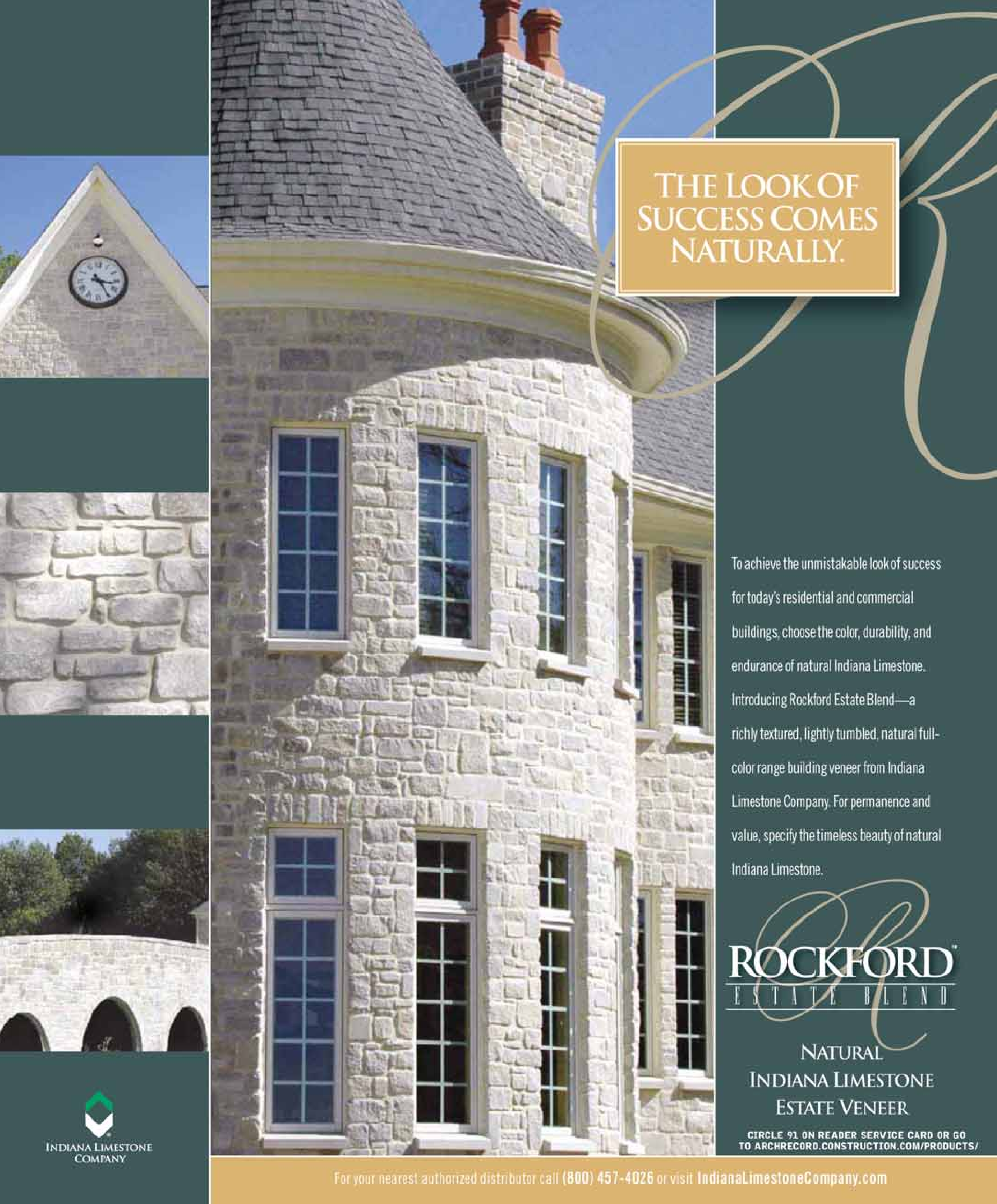
Sutherland's new Camano Collection comes in three versions with nautical styling: Yachting, Deck, and Beachfront. The Yachting furniture group combines teak with textured powder-coat aluminum, making for an overall lighter weight. The Deck pieces are crafted in solid teak, which may be specified in Natural, Weathered, or Dark Sealer. Beachfront is rendered in a marine-grade enameled mahogany, available in four colors (left, Loveseat in Dusk). Sutherland, Dallas. www.sutherlandteak.com **CIRCLE 211**

best of NeoCon Gold Winner
As beautiful as wood but so much less needy.
Johnsonite®

From the intricate architectural detail of traditional and classic profiles to the cleaner, streamlined styling of contemporary profiles. You're free to go for the look of finely milled wood moulding, with the convenience and efficiency of Johnsonite. High-performance solutions for high-performance environments.
800.899.8916 www.johnsonite.com

© 2006 Johnsonite Inc.

CIRCLE 90 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



THE LOOK OF SUCCESS COMES NATURALLY.

To achieve the unmistakable look of success for today's residential and commercial buildings, choose the color, durability, and endurance of natural Indiana Limestone. Introducing Rockford Estate Blend—a richly textured, lightly tumbled, natural full-color range building veneer from Indiana Limestone Company. For permanence and value, specify the timeless beauty of natural Indiana Limestone.

ROCKFORD™
ESTATE BLEND

NATURAL
INDIANA LIMESTONE
ESTATE VENEER

CIRCLE 91 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

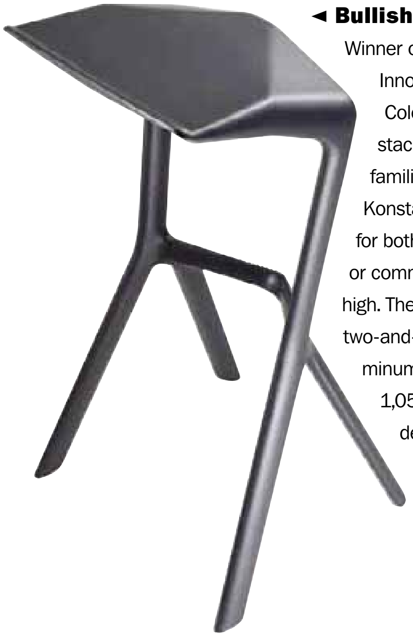
INDIANA LIMESTONE
COMPANY

For your nearest authorized distributor call (800) 457-4026 or visit IndianaLimestoneCompany.com

Product Briefs

▲► New door-glass designs

Inspired by the Arts & Crafts movement, ODL's Michael Graves Collection features graceful curving lines drawn from nature, set within arrangements of repeated geometric forms. The textured or frosted glass used in the designs, which include Acacia, Fleur-de-lis, and Vienna (top, with matching transom and sidelights) provides privacy. Also new from ODL are motorized door-glass blinds that feature blind slats sealed between two panels of tempered safety glass. The battery-powered motorized tilt system easily tilts slats open or closed at the touch of a button, which is integrated into the door-glass frame. The blinds meet ADA requirements for accessible forward reach and operating force. ODL, Zeeland, Mich. www.odl.com **CIRCLE 214**

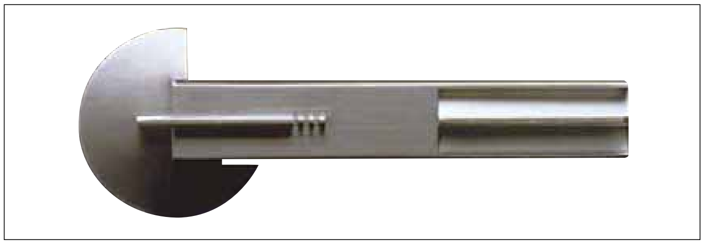


◄ Bullish stacking stool

Winner of a Best of the Best Interior Innovation Award at this year's Cologne Furniture Fair, the Miura stacking stool offers a new take on familiar furnishing. Designed by Konstantin Grcic, the stool is designed for both indoor or outdoor and residential or commercial use and stacks up to four high. The stool's polypropylene material is two-and-a-half times stronger than aluminum and can support an impressive 1,058 pounds. The stool takes its design inspiration and name from the Miura bulls that are bred in Spain. The ICF Group, New York City. www.icfgroup.com **CIRCLE 212**

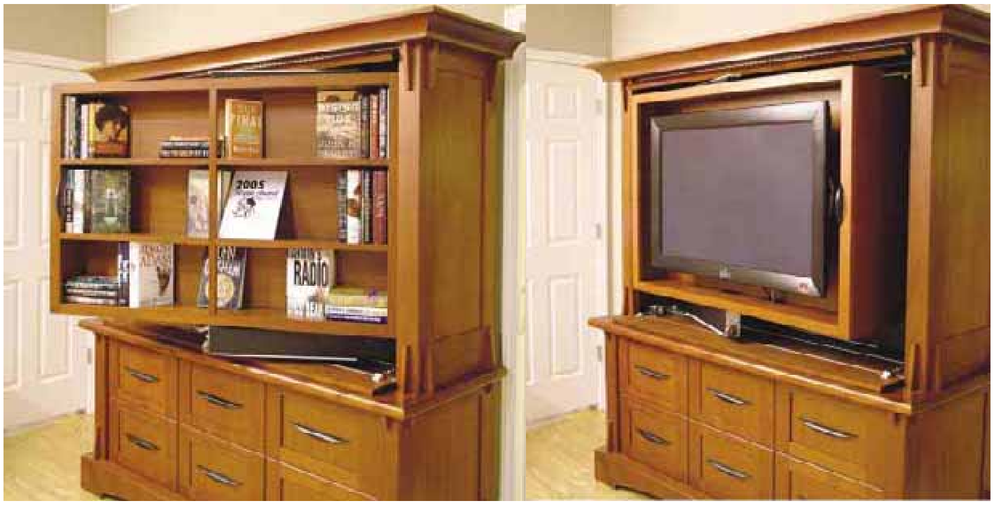
▼ Door jewelry

Originally commissioned by a Japanese manufacturer and in the permanent collection of the Denver Art Museum, the Lock-it lever is now available directly from George Ranalli Designs. Designed by architect George Ranalli, Lock-it is the premier product offering from the Door Gems line of architectural hardware. Cast in aluminum in China and finished, polished, powder coated, and packaged in New Jersey, the lever will be joined by other hardware and houseware pieces in the future. George Ranalli Designs, New York City. www.georgeranallidesigns.com **CIRCLE 213**

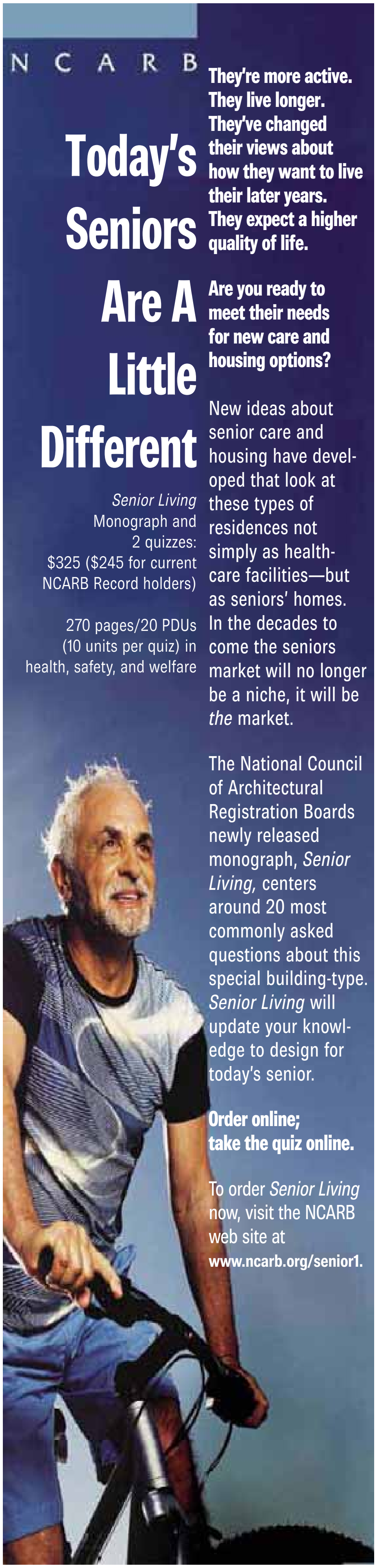


► TV cabinet system to flip over

Crowds gathered at the Reversica booth at January's International Builders Show to see a demo of the rotating Gyre 6300 cabinet system, which can double the use of a room by hiding most 50" plasma or LCD televisions behind 12' of full-size bookshelves. Ideal for home theater applications, the system can hold up to 375 pounds in a 17½" depth. Placing the hardware in a wall between two rooms allows clients to access the TV from either room. The Gyre Slim, a thinner 7½" version of the standard, allows for the display of original artwork or a mirror on one side and a thin-screen TV on the other. The hardware design is used by several U.S. furniture companies, but is available to cabinetmakers, woodworkers, and other crafts- and tradespeople. Reversica Design, Santa Cruz, Calif. www.reversica.com **CIRCLE 215**



For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.


N C A R B

Today's Seniors Are A Little Different

They're more active. They live longer. They've changed their views about how they want to live their later years. They expect a higher quality of life.

Are you ready to meet their needs for new care and housing options?

New ideas about senior care and housing have developed that look at these types of residences not simply as health-care facilities—but as seniors' homes. In the decades to come the seniors market will no longer be a niche, it will be *the* market.

The National Council of Architectural Registration Boards newly released monograph, *Senior Living,* centers around 20 most commonly asked questions about this special building-type. *Senior Living* will update your knowledge to design for today's senior.

Senior Living Monograph and 2 quizzes: $325 ($245 for current NCARB Record holders)

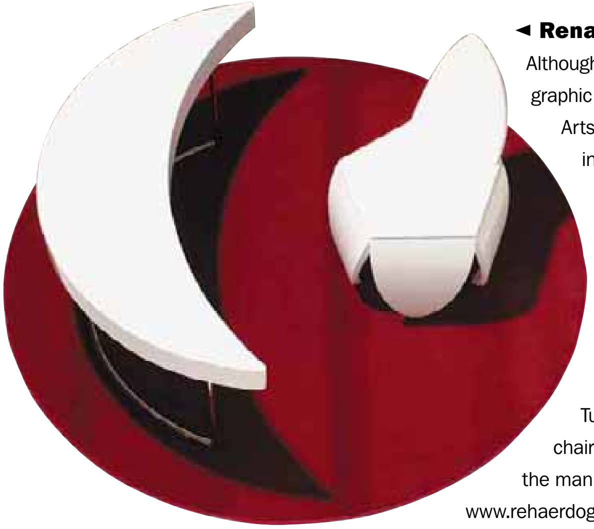
270 pages/20 PDUs (10 units per quiz) in health, safety, and welfare

Order online; take the quiz online.

To order *Senior Living* now, visit the NCARB web site at **www.ncarb.org/senior1.**

CIRCLE 92 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Product Briefs

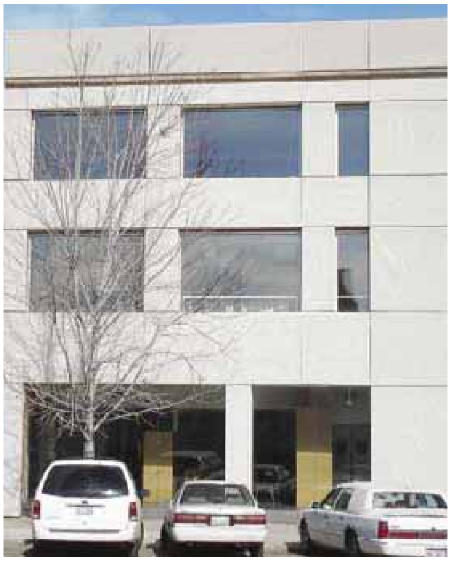


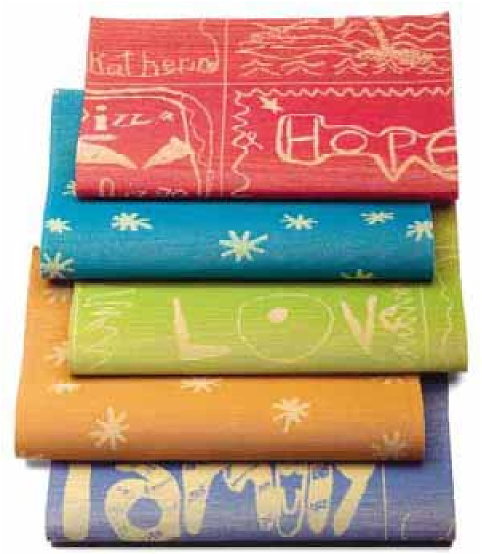
◄ Renaissance man

Although Turkish designer Reha Erdogan studied graphic design at the Istanbul Academy of Fine Arts, it is just one of the many areas he works in. A painter, sculptor, and furniture and lighting designer, Erdogan has created more than 80 pieces that are manufactured and sold by Damat Tween Life, a menswear retailer located in Istanbul. His recent chair designs include Luna & Star, a set of handmade wooden pieces with a white finish that resemble the Turkish flag (left). According to Erdogan, the chairs can be shipped directly from Istanbul by the manufacturer. Damat Tween Life, Istanbul. www.rehaerdogan.net **CIRCLE 216**

▼ Fabric facade

Last September, Tencat Productions, a custom fabrication shop in Evanston, Illinois, created an exterior facade and courtyard installation for the Saltaus Restaurant and Bar on West Randolph in Chicago. Individual structural aluminum frames made in squares of various sizes (but the same depth) were covered in custom-sewn Awntex mesh fabric, which zips closed in back. Each piece was sewn and fit individually into the frame and mounted on the brick building face, creating a flat, Modernist facade that breaks into an unexpected moiré when examined closely. Tencat Productions, Evanston, Ill. www.tencat.net **CIRCLE 217**





▲ Charitable kids collection

When a group of second-grade students were asked to illustrate “good things” to cheer up hospitalized children, they responded with pictures of ice cream cones, vacations, candy, and more. These drawings were used to create the Good Wishes upholstery collection, intended for health-care, institutional, residential, and children's retail applications. Good Wishes is made of 100 percent polyester flat-woven Crypton fabric, which is antimicrobial, and moisture-, mildew-, stain-, and odor-resistant. Ten percent of the sales of Good Wishes benefits Quilts for Kids, a charity that creates handcrafted quilts for children with life-threatening diseases. Sina Pearson Textiles, New York City. www.sinapearson.com **CIRCLE 218**

For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.

◄ Aluminum offspring

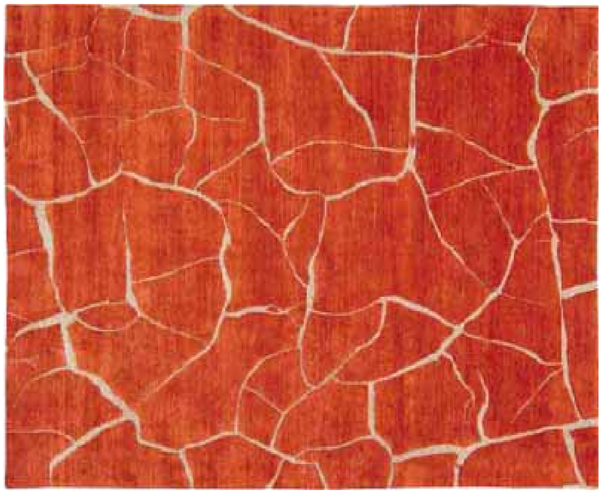
The new Icon chair is the latest progeny in the "wonderful love affair" (in the words of Emeco chairman Gregg Buchbinder) between Emeco and designer Philippe Starck. Launched at last month's Milan Furniture Fair, the new chair is handmade in 100 percent aluminum and features the outline of a back and slightly curved back legs. Icon will be available as a stacking chair and barstool in hand-brushed and hand-polished aluminum finishes. With a content of 80 percent recycled aluminum, Icon meets LEED criteria for an environmentally sound product. Emeco, Hanover, Pa. www.emeco.net **CIRCLE 219**

► Cleansing concrete

Essroc Cement has begun North American production of TX Millennium, which consists of two key products: TX Arca cement, which provides concrete with a self-cleaning benefit, and TX Aria cement, which provides concrete with the added ability to mitigate environmental pollution. The science behind the products is based on utilizing a hydraulic binder with photocatalytic properties that render concrete self-cleaning and/or pollution-mitigating. The technology, which took a decade to develop, was highlighted in the Dives in Misericordia church in Rome (above), designed by Richard Meier and completed in 2003. Essroc, Nazareth, Pa. www.essroc.com **CIRCLE 220**

▼ Cultured carpets

Toronto's W Studio recently introduced a series of carpets created in partnership with Renaissance ROM, the Royal Ontario Museum's ongoing expansion and renovation project. All six designs, donated to the museum and on display in the new galleries and public spaces, can currently be purchased from the studio in standard and custom sizes. Each carpet represents a different culture on display in the various galleries. Mud Cracks (left) lies in the Gallery of Canada: First Peoples area, among large pieces such as kayaks, canoes, and snowshoes. It is intended to embrace the diversity of the native people, rather than represent one particular tribe. The carpets are hand-knotted in Nepal by Tibetan artisans using durable, hand-spun Tibetan wool. W Studio, Toronto. www.wstudio.ca **CIRCLE 221**



For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.

Design at its most functional.

inox™
CIRCUM™
HEWI®
d line®

HDI Railing Systems

1200 Corporate Blvd. • Lancaster, PA 17601 USA
PH: 717 285 4088 • FAX: 717 285 5083
Email: info@hdirailings.com
www.hdirailings.com

CIRCLE 93 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Not Just Another Brick In The Wall.

With Belden Brick you get more than just another brick in your wall. You get unrivaled quality and durability. Belden Brick products are available in a variety of colors, textures, sizes and shapes. All in all … Belden Brick - more than just another brick in the wall.

BELDEN

THE BELDEN BRICK COMPANY

Canton, Ohio / (330) 456-0031

www.beldenbrick.com

An ISO 9001:2000 Registered
Quality Management System

CIRCLE 94 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Product Briefs

▼ Flushometer retrofit product

The new SMOOTH (Side Mount Operator Over the Handle) retrofit product from Sloan Valve Company quickly converts most manual flushometers into water-saving and hygienic sensor operation. Using only a screwdriver, SMOOTH installs in less than a minute. There's no need even to shut off the water—just slide the product over the handle of a manual flushometer and secure the clamp. SMOOTH features a manual override button to use in the event of a power failure, and it sleeps when the restroom is dark, extending battery life. Sloan Valve Company, Chicago. www.sloanvalve.com **CIRCLE 222**

▲ Keep everything where you left it

Losses of more than $1 billion in the U.S. each year are due in part to a lack of effective security solutions for job-site assets. Williams Scotsman has announced a strategic relationship with Dewalt Industrial Tool Company to integrate the Sitelock portable wireless alarm system into its mobile office fleet for use on construction job sites. Through Sitelock's base unit, stationed in an indoor location (most often the job-site trailer), the remote sensors, such as a container vibration sensor, security cable lock, indoor motion sensor, and door/window contact sensors, can be programmed individually to monitor key assets and areas on the site. A central monitoring service is available. Williams Scotsman, Baltimore. www.willscot.com **CIRCLE 223**

► Concrete mix offers more control

Recommended for use in architectural block, single-wythe masonry construction, paving stones, segmental retaining wall units, concrete roof tile, and precast/prestressed concrete, the Rheopel Plus water-repellent/efflorescence control admixture offers an improved solution for manufactured concrete products and for precast/prestressed-concrete producers experiencing problems with water-repellency and efflorescence control. The novel chemistry of the Rheopel Plus admixture gives it improved primary efflorescent control, enhanced color vibrancy and visual appeal, and increased strength performance. It also exhibits excellent wind-driven-rain resistance and improves material flow and extrusion characteristics. Degussa Admixtures, Cleveland. www.degussa.com **CIRCLE 224**

For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.

Opening doors
to new style
and design.

Introducing door pulls from HDI.
Strong on style, with the same attention
to detail that has made us the industry
leader in handrail design.

HDI Door Hardware

1200 Corporate Blvd. • Lancaster, PA 17601 USA
PH: 717 285 4088 • FAX: 717 285 5083
Email: info@hdirailings.com
www.hdidoorhardware.com

CIRCLE 95 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

The heart of your building™

Elevators
Escalators

KONE

Innovation.

Visit KONE
at the AIA Convention
Booth #3903

EcoSpace™

MonoSpace®

EcoSystem MR™

EcoMod™

ECO3000®

KONE elevators, escalators and autowalks.

Delivering safety and reliability to thousands of customers around the world.

Innovation. Performance. Sustainability.
Logical solutions.

Logical

CIRCLE 96 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

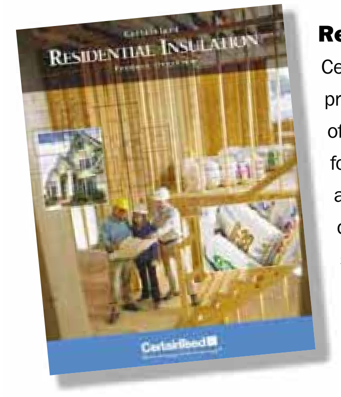
www.kone.com
1-800-956-5663

Product Resource: Literature

Complete Entrance Systems
with More Life
Special-Lite

Entrance product catalog

Special-Lite's *Complete Entrance Systems with More Life* brochure showcases the company's complete line of entrance products and explains how they contribute to green design. Monumental doors, aluminum flush doors, AMP and FRP flush doors, and framing products are covered. Special-Lite, Decatur, Mich. www.special-lite.com **CIRCLE 225**


CertainTeed
Residential Insulation
CertainTeed

Residential insulation catalog

CertainTeed's new full-line residential insulation product catalog gives a comprehensive overview of the company's residential insulation products for thermal, acoustical, and moisture-control applications. The 24-page overview provides detailed product descriptions along with material specifications, installation instructions, maintenance recommendations, and other technical information. CertainTeed, Valley Forge, Pa. www.certainteed.com **CIRCLE 226**

Custom Products for
the Kitchen & Bath
Swanstone

Kitchen and bath spec guide

Swanstone's 16-page guide is divided into three sections: Everyday Plus (stock) and custom countertops, kitchen sinks (solid surface, granite, and stainless steel), and custom vanity tops and bowls. A chart of the 38 solid-surface and granite colors and detailed size specifications is included. The Swan Corporation, St. Louis, Mo. www.swanstone.com **CIRCLE 227**

Set for specifying

Set Wallcovering Systems has designed a new resource binder for the System One collection of commercial wall coverings. Manufactured using 100 percent recycled materials with a built-in handle for easy transport, the binder includes external hang tags for quick product reference. Set Wallcovering Systems, Atlanta. www.setwalls.com **CIRCLE 228**

For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.

How do you Swing?
bare
diffused
indirect
lensed
asymmetric
louvered
DELRAY LIGHTING INCORPORATED
delraylighting.com

CIRCLE 97 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

BIJOUX
DAHLIA
ORGANZA
Sheer Embossed Crystal
Loomis

CHARLES LOOMIS, INC.
425.823.4560 / 800.755.0471 / www.charlesloomis.com

CIRCLE 98 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Product Resource: On the Web

www.crossvilleinc.com

Tile manufacturer Crossville has launched the first of a multiphase redesign of its Web site. The new site maintains all the features and functionality of the former site, with a more Minimalist look, easier navigation, and more powerful search tools. Upgrades throughout 2006 will include content tailored for different user groups, such as consumers and designers, as well as a new tool to allow visitors to use their own photos.

CROSSVILLE
Elevate Your Space

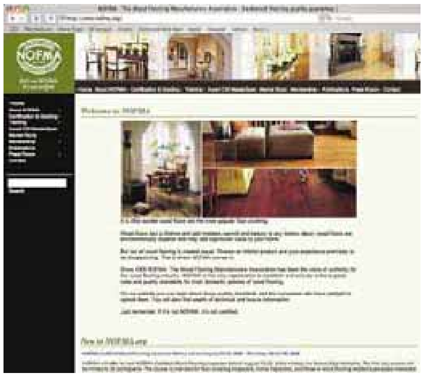
www.weathershield.com

Weather Shield Windows & Doors has launched a redesigned Web site that offers builders and architects instant access to complete product information, specifications, and images. A "scrapbook" helps visitors save images while a design area offers line drawings that can provide inspiration when developing a windowscape for a new project.

Weather Shield Windows & Doors®
Want More

www.nofma.org

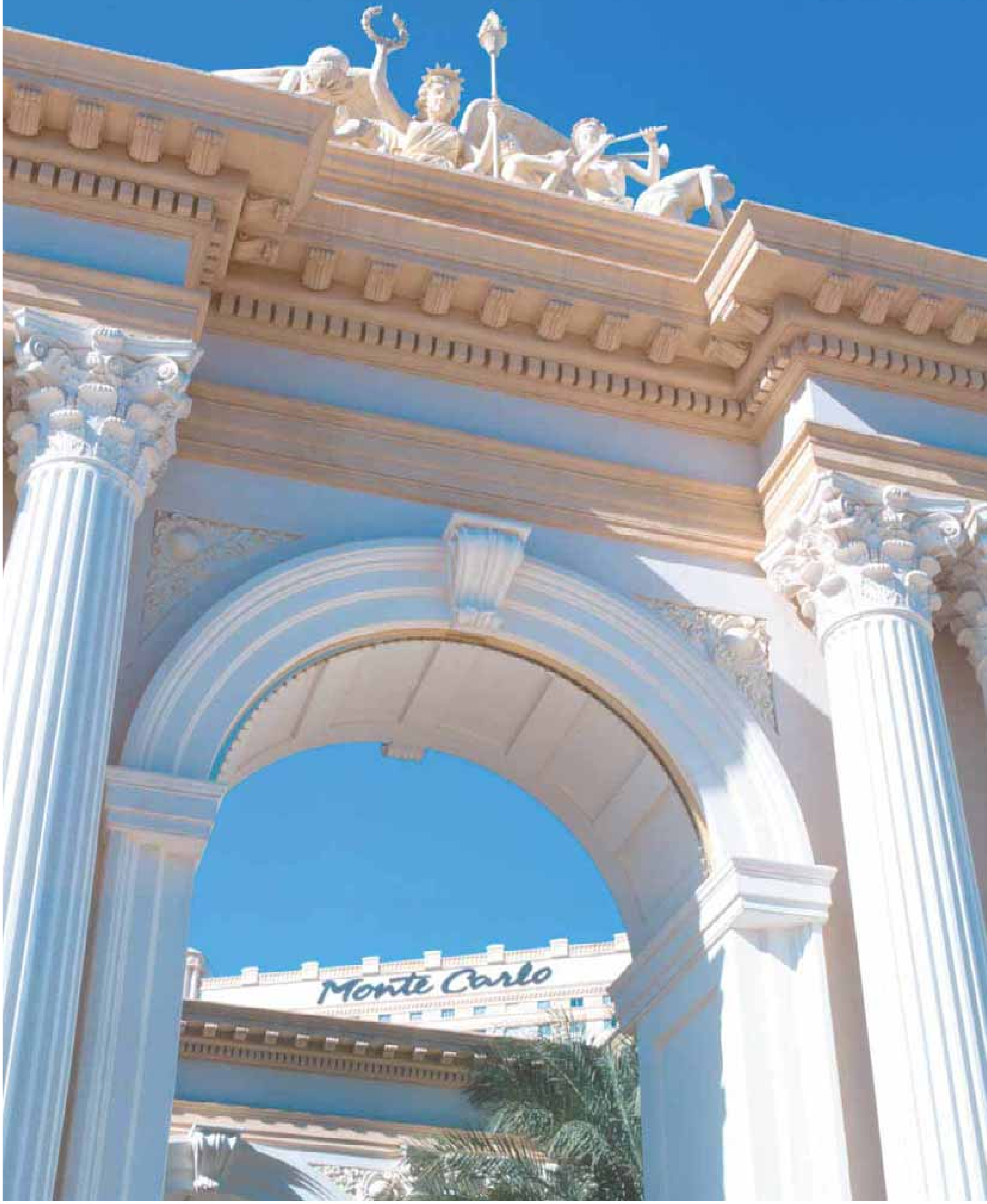
NOFMA redesigned its Web site to provide technical product information on wood flooring, as well as information on the organization and its members. The site will feature an up-to-date listing of all manufacturing members and certified wood flooring inspectors, as well as detailed information and photos depicting wood flooring grades and end uses.


NOFMA
Welcome to NOFMA

www.seismicceilings.com

USG has added a new educational site that gives building and design professionals an introduction to seismic ceiling construction and USG's code-compliant products. The new Seismic Ceilings Resource Center features a number of articles about the changes to the IBC, FAQs about product usage, interviews with ceilings experts, and a comprehensive library of architectural details that are easily accessed online and downloadable either in PDF or CAD format.

USG
Seismic Ceilings Resource Center
Changes in the Seismic Code:



Monte Carlo Hotel & Casino *Las Vegas* Photo courtesy of Sto Corp.

EIFS. DESIGNED TO INSPIRE

Exterior Insulation and Finish Systems. No other wall system offers the design freedom to create intricate details, dynamic forms and curves, with unlimited colors, textures, and specialty finishes, AND optimal protection against the elements, energy efficiency and economy. EIFS has been proven on billions of square feet worldwide for over 50 years. Get inspired.

Call 770-968-7945 or visit **www.EIMA.com** **Engineered for performance. Designed to inspire.**

EIMA EIFS INDUSTRY MEMBERS ASSOCIATION

CIRCLE 99 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

AIA

convention 2006

june 8 – 10
los angeles

ARCHITECTURE ON THE EDGE

INNOVATION ENGAGEMENT INSPIRATION

REGISTER ONLINE AT *WWW.AIA.ORG*

The AIA 2006 Convention provides you with the knowledge, tools, and networking opportunities that can improve your projects and help you better serve your clients.

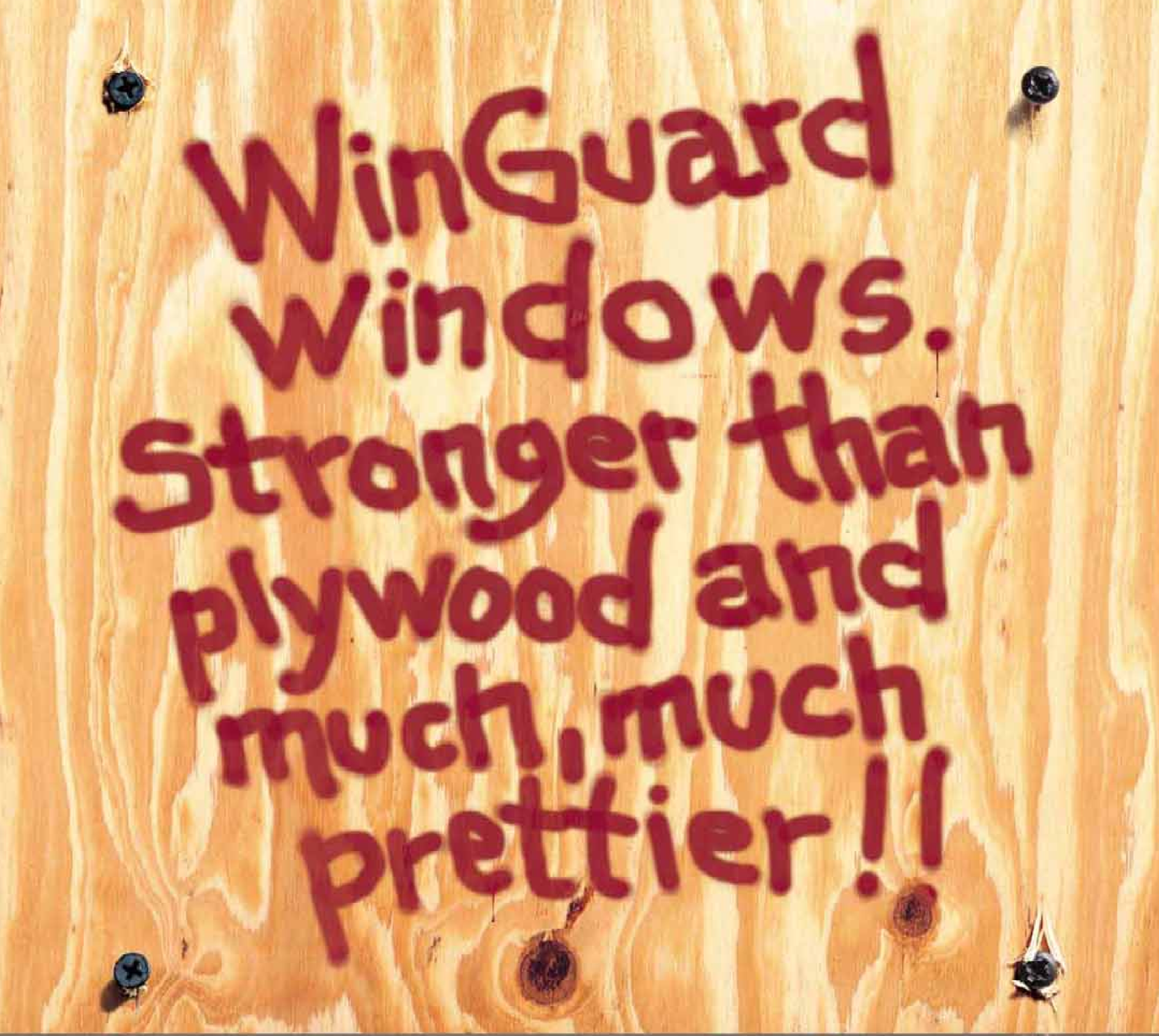
Fulfill your annual AIA membership continuing education commitment in three days. Attend theme presentations on innovation, engagement, and inspiration featuring Frank Gehry, FAIA; Marilyn Jordan Taylor, FAIA; Kim Day, AIA; and José Rafael Moneo, Hon. FAIA.

Discover the leading-edge products, services, and technologies of the more than 800 companies exhibiting at AIA Expo2006.

Meet with industry leaders and your peers, at the many interactive workshops, seminars, tours, and receptions.

Register before May 3, 2006, and save!

edge



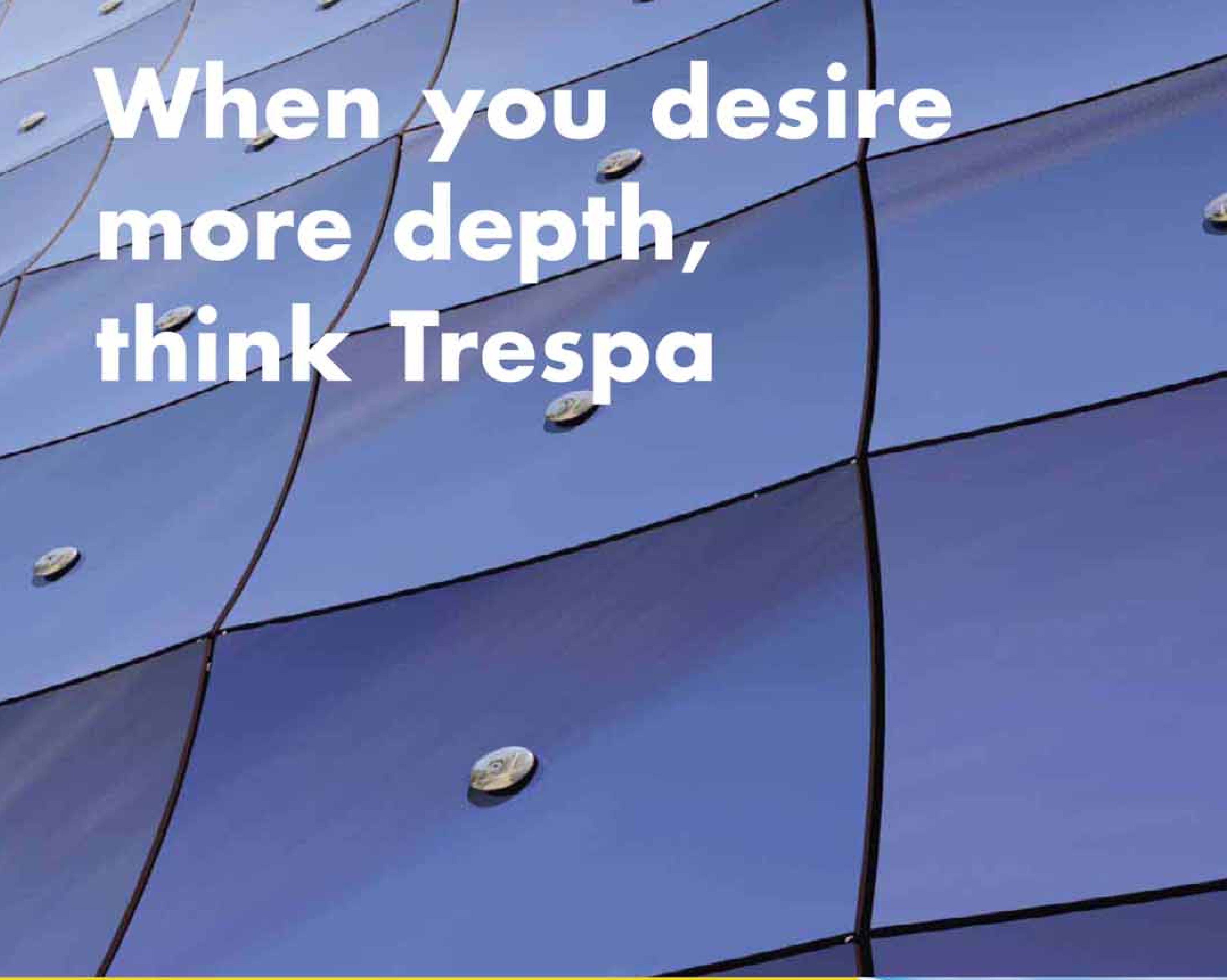
WinGuard® Impact-Resistant Windows and Doors spell the end of plywood. The end of unsightly shutters and brackets, too. WinGuard maintains the look of your design, and even enhances it with a wide variety of custom shapes and sizes. But as beautiful as these windows and doors are, they're also tough. WinGuard protects against strong winds and flying debris, meeting the strictest hurricane code requirements in the nation. In fact, even after the extraordinary 2004 hurricane season, with over one million units installed, WinGuard had zero reported impact failures.

EFFORTLESS HURRICANE PROTECTION

PGT WinGuard®
IMPACT-RESISTANT WINDOWS & DOORS

To learn more, visit Architect View at www.NoMorePlywood.com
or call 1-877-WINGUARD

CIRCLE 34 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Trespa Perspectives is not only a source of inspiration for architects and designers, but a proven method of combining Trespa Metron® exterior panels to develop new and unique design statements. Light, shadow and texture all work together to develop design dynamics that showcase the character and depth of any building, structure or rain screen cladding system.

Trespa Perspectives—not just building panels, but innovative ways to use them.

1.800.4.TRESPA (487-3772)
www.trespa.com

CONTINUING EDUCATION AIA

AIA approved online learning seminar for rain screen cladding systems. Earn C.E. credit by logging onto aecdaily.com/sponsor/trespa

CIRCLE 100 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

®TRESPA

Trespa North America
12267 Crosthwaite Circle
Poway, CA 92064
Info@trespanorthamerica.com

Dates & Events

New & Upcoming Exhibitions

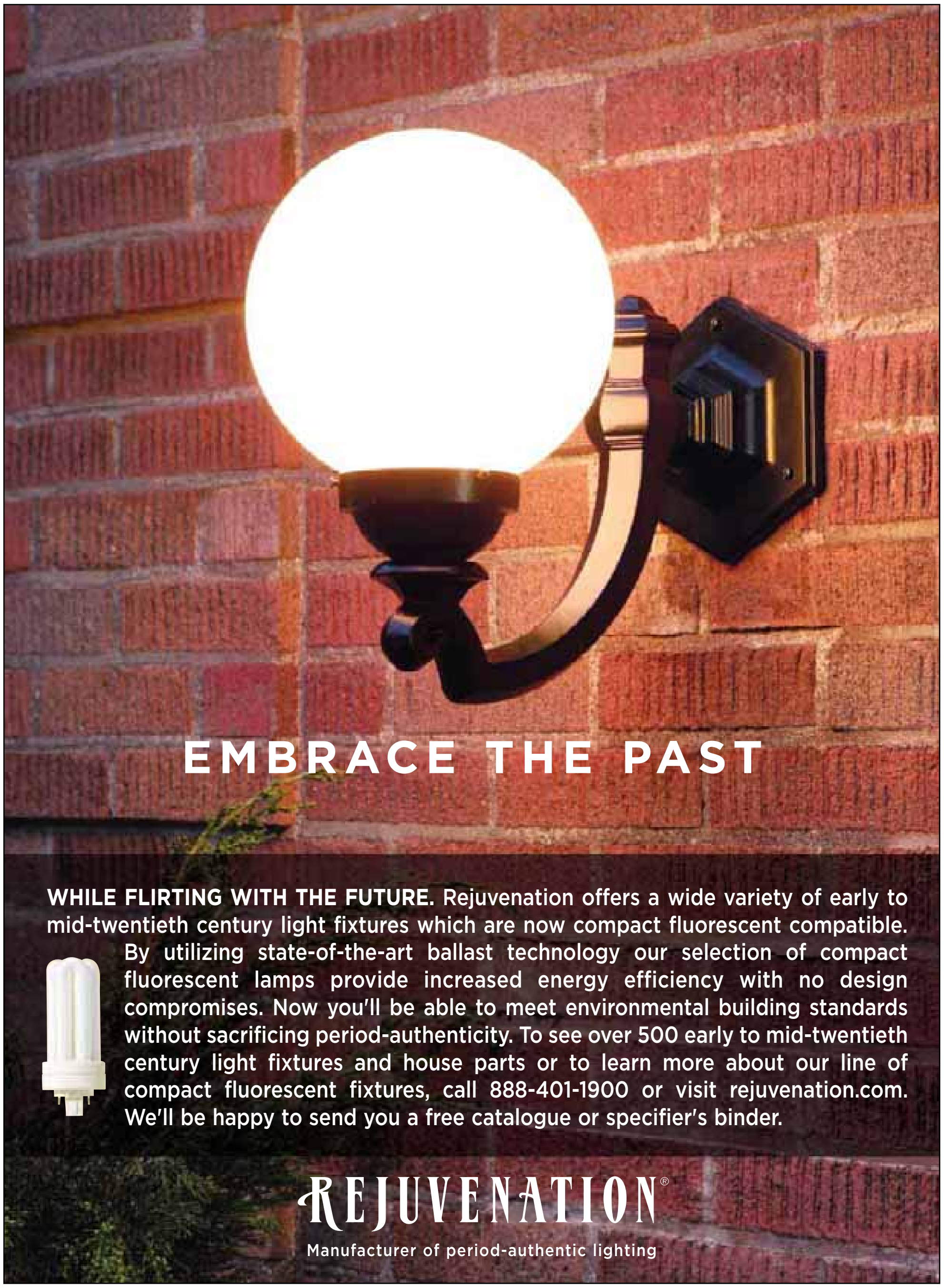
Chaos or Control
Los Angeles
May 1–June 7, 2006
An exhibition of work by four young photographers—Walead Beshty, Shannon Ebner, Eve Fowler, and Arthur Ou—that explores the intersection of language, gender, sculpture, and architecture in a variety of media. At Perloff Gallery, UCLA Department of Architecture and Urban Design. Call 310/267-4704 or visit www.aud.ucla.edu.

La Citta Pulpa and Other Stories
Los Angeles
May 8–June 7, 2006
Craig Hodgetts, a professor in the UCLA Department of Architecture and Urban Design and principal of Hodgetts + Fung Design Associates, will exhibit a cyber city comic strip with models. At Perloff Hall, UCLA Department of Architecture and Urban Design. Call 310/267-4704 or visit www.aud.ucla.edu.

Alvaro Siza/Architect: Drawings, Models, Photographs
Santa Monica, Calif.
May 13–August 19, 2006
The first museum survey in the United States to explore the distinguished 50-year career of preeminent Portuguese architect and Pritzker-Prize winner Alvaro Joaquim de Meio Siza Vieira. The exhibition's drawings, models, and photographs will illustrate the attention to spatial relationships, sensitivity to material and texture, and use of light as an expressive and active element that transforms Siza's buildings into remarkable embodiments of grace and beauty. Awarded the highest honors in his profession, Siza teaches at the Oporto School of Architecture in Portugal. At the Santa Monica Museum of Art. Call 310/586-6488 or visit www.smmoa.org.

Best of Friends: Buckminster Fuller and Isamu Noguchi
Long Island City, N.Y.
May 19–October 15, 2006
The relationship between Noguchi and visionary designer and inventor Buckminster Fuller are illuminated in this special exhibition, which includes models, sculptures, drawings, photographs, film footage, and letters. At the Noguchi Museum. Call 718-204-7088 or visit www.noguchi.org.

Solos: Matali Crasset
New York City
May 19–September 24, 2006
In the fourth installment of the *Solos* exhibition series, Cooper-Hewitt will present the work of French industrial designer Matali Crasset in her first solo museum exhibition in the United States. Crasset, who began her career working for Philippe Starck, is one of Europe's most exciting and original young designers. Her work explores residential and urban rituals and the domestication of technology and includes industrial design products, graphics, theater sets, wallpaper, and furniture. At Cooper Hewitt, National Design Museum. Call 212/849-8400 or visit www.ndm.si.edu.



WHILE FLIRTING WITH THE FUTURE. Rejuvenation offers a wide variety of early to mid-twentieth century light fixtures which are now compact fluorescent compatible. By utilizing state-of-the-art ballast technology our selection of compact fluorescent lamps provide increased energy efficiency with no design compromises. Now you'll be able to meet environmental building standards without sacrificing period-authenticity. To see over 500 early to mid-twentieth century light fixtures and house parts or to learn more about our line of compact fluorescent fixtures, call 888-401-1900 or visit rejuvenation.com. We'll be happy to send you a free catalogue or specifier's binder.

CIRCLE 101 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

The Green House: New Directions in Sustainable Architecture and Design
Washington, D.C.
May 20, 2006–June 3, 2007
The exhibition will explore the building materials, consumer products, and energy systems that offer attractive and often affordable sources of the latest in home-building technology and products. Through the exhibition and related programming, *The Green House* will explore developments in sustainability and will provide an informative overview of this dynamic design movement. This exhibition will take a look at some questions homeowners often ask when considering a green home or product, including: What makes a product green? How is a green home healthier, safer, and more comfortable? and How much does it cost to "go green?" The show will include a life-size replica of California architect Michelle Kaufmann's Glidehouse, an example of a "Green Trend House" that demonstrates sustainable principles. It also features models, photographs, and drawings of other contemporary projects around the world that show how sustainable principles are applied with innovation and beautiful results. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

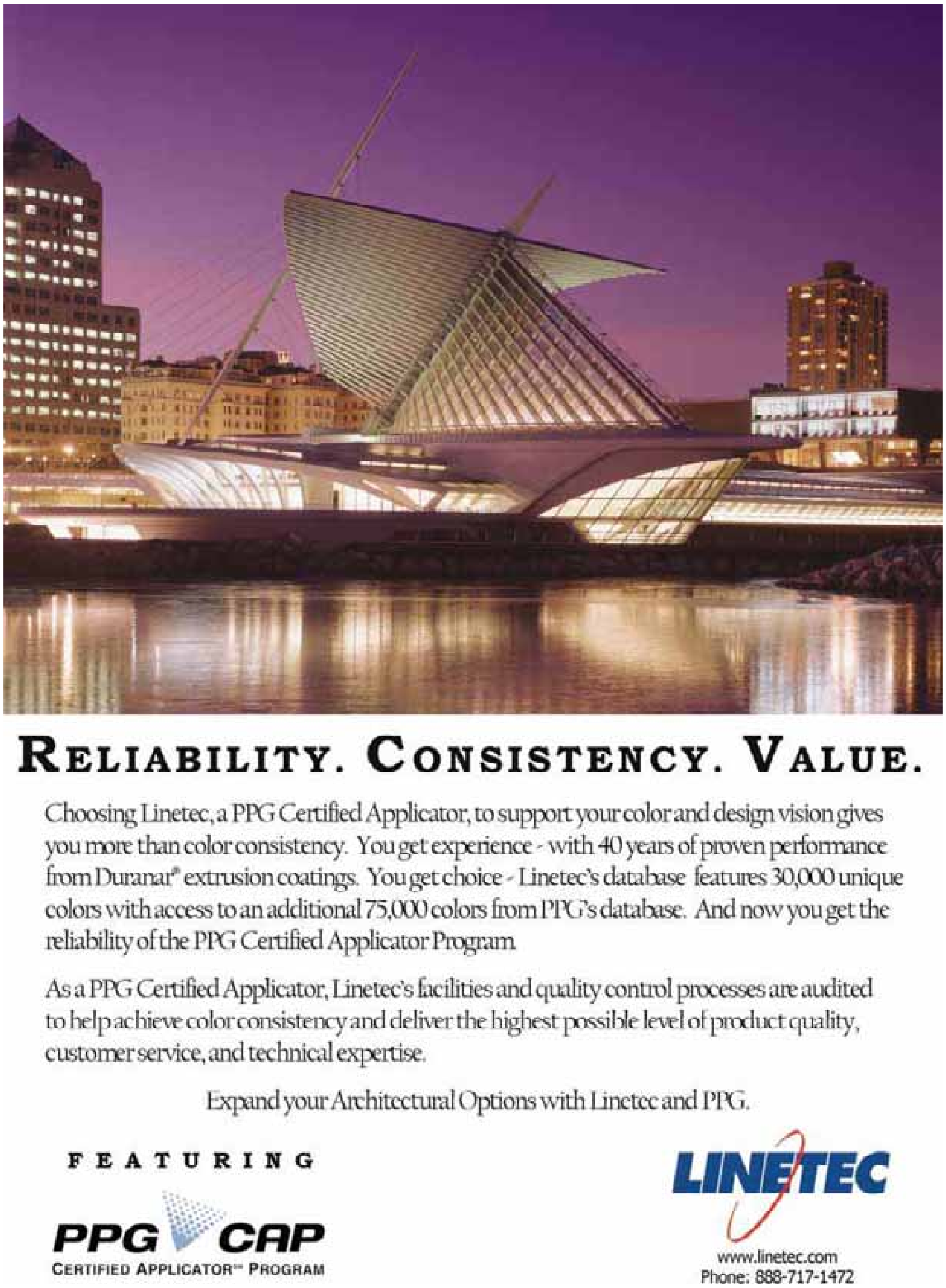
Seattle Architecture Foundation Tours
Seattle
May 20–October 28, 2006
Seattle Architecture Foundation connects people to architecture through popular guided walking tours, exhibitions, youth programs, and public forums—programs that inspire participants to engage in shaping their community. For more information, visit www.seattlearchitecture.org.

From Wood to Architecture: Recent Designs from Finland
New York City
May 26–August 25, 2006
This exhibition takes a fresh look at the possibilities offered by the oldest of building materials: wood. Organized by the Museum of Finnish Architecture, the exhibition explores the current resurgence of wood as a building material. It presents 17 recently constructed buildings in Finland, ranging from cultural centers to summer cottages to churches. The architects include established, internationally known figures such as Kristian Gullichsen, Mikko Heikkinen, and Markku Komonen, as well as a new generation of young designers, including Anssi Lassila and Ville Hara. At Scandinavia House: The Nordic Center in America. For more information, all 212/879-9779 or visit www.scandinaviahouse.org.

Ongoing Exhibitions

Hiroshi Sugimoto
Washington, D.C.
Through May 14, 2006
The first career survey of one of Japan's most important contemporary artists. Sugimoto is a photographer known for his starkly minimal images of architecture, seascapes, and movie theaters, as well as his richly detailed photographs of natural history dioramas, wax portraits, and Buddhist sculptures. At the Smithsonian Hirshhorn Museum and Sculpture Garden. For more information, call 202/633-1000 or visit www.hirshhorn.si.edu.

Between Form and Circumstance: Re-Thinking the Contemporary Landscape
Cambridge, Mass.
Through May 24, 2006
An exhibition of the recent practice of Michael Van Valkenburgh Associates. At Harvard


RELIABILITY. CONSISTENCY. VALUE.

Choosing Linetec, a PPG Certified Applicator, to support your color and design vision gives you more than color consistency. You get experience - with 40 years of proven performance from Duranar® extrusion coatings. You get choice - Linetec's database features 30,000 unique colors with access to an additional 75,000 colors from PPG's database. And now you get the reliability of the PPG Certified Applicator Program.

As a PPG Certified Applicator, Linetec's facilities and quality control processes are audited to help achieve color consistency and deliver the highest possible level of product quality, customer service, and technical expertise.

Expand your Architectural Options with Linetec and PPG.

FEATURING
PPG CAP
CERTIFIED APPLICATOR℠ PROGRAM

LINETEC
www.linetec.com
Phone: 888-717-1472

CIRCLE 102 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

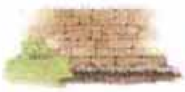
A WALL, IS A WALL…IS A WOW!

If your client wants more than an ordinary retaining wall, select VERSA-LOK. No other wall system gives you the same combination of aesthetics, installation ease and performance. VERSA-LOK's unique construction gives you the freedom to create stairs, curves, corners, columns and freestanding walls. Units can be quickly modified on site—eliminating the need to order special pieces. And their solid-unit characteristics provide unsurpassed durability. In addition, the Weathered™ texture and Mosaic® random-pattern options will give your project a look that is sure to turn heads.

For more information on how VERSA-LOK can bring personality and style to your retaining wall project, call **(800) 770-4525** or visit **www.versa-lok.com**.

CIRCLE 103 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Freestanding Walls



Mosaic Random Face Patterns

Fully Integrated Stairs

Random-Pattern Tall Walls

Freestanding Columns

Multi-Angle Corners

VERSA-LOK®
Retaining Wall Systems
Solid Solutions.™

© 2006 Kiltie Corporation • Oakdale, MN

University Graduate School of Design. Visit www.gsd.harvard.edu.

Barns of Western Pennsylvania: Vernacular to Spectacular

Pittsburgh

Through May 28, 2006

This exhibition features 26 regional barns and traces the development of this important icon from a simple log building to what in some cases might be described as an elaborate, cathedral-like structure. In addition to historic construction, the exhibition illustrates the continued inspiration of the barn to architects and presents examples of barns that have been adapted for contemporary, nonagricultural use. At the Heinz Architectural Center at Carnegie Museum of Art. For additional information, call 412/622-3131 or visit www.cmoa.org.

Barcelona in Progress

New York City

Through June 11, 2006

An exhibition presenting Barcelona's dramatic Post-Franco transformation, through the present. Architectural models, renderings, and photographs outline a framework for the progressive urban trajectory this city has chartered, and a global context for evaluating developments in large-scale metropolitan planning. At the Center for Architecture. Call 212/683-0023 or visit www.aiany.org.

Ettore Sottsass

Los Angeles

Through June 11, 2006

Italian designer and architect Ettore Sottsass is internationally acclaimed for his contribution to product design, furniture, ceramics, glass, jewelry, silverwork, and architecture. This retrospective exhibition of his work includes approximately 100 objects arranged chronologically, and by specific media, in an installation conceptualized by Sottsass himself. At the Los Angeles County Museum of Art. Call 323/857-6522 or visit www.lacma.org.

Southpoint: From Ruin to Rejuvenation—ENYA International Ideas Competition Exhibition

New York City

Through June 17, 2006

The Emerging New York Architects (ENYA) Committee presents an exhibition of the second biennial international ideas competition. The exhibition features 77 visions for a Universal Arts Center at Southpoint Park on Roosevelt Island. ENYA Prize recipient, second place, third place, student prize, and historic preservation award, along with 42 selected entries, are included in the accompanying catalog. At the Center for Architecture. For more information, call 212/683-0023 or visit www.aiany.org.

Secret Cities: Extraordinary Urban Photography

Chicago

Through June 17, 2006

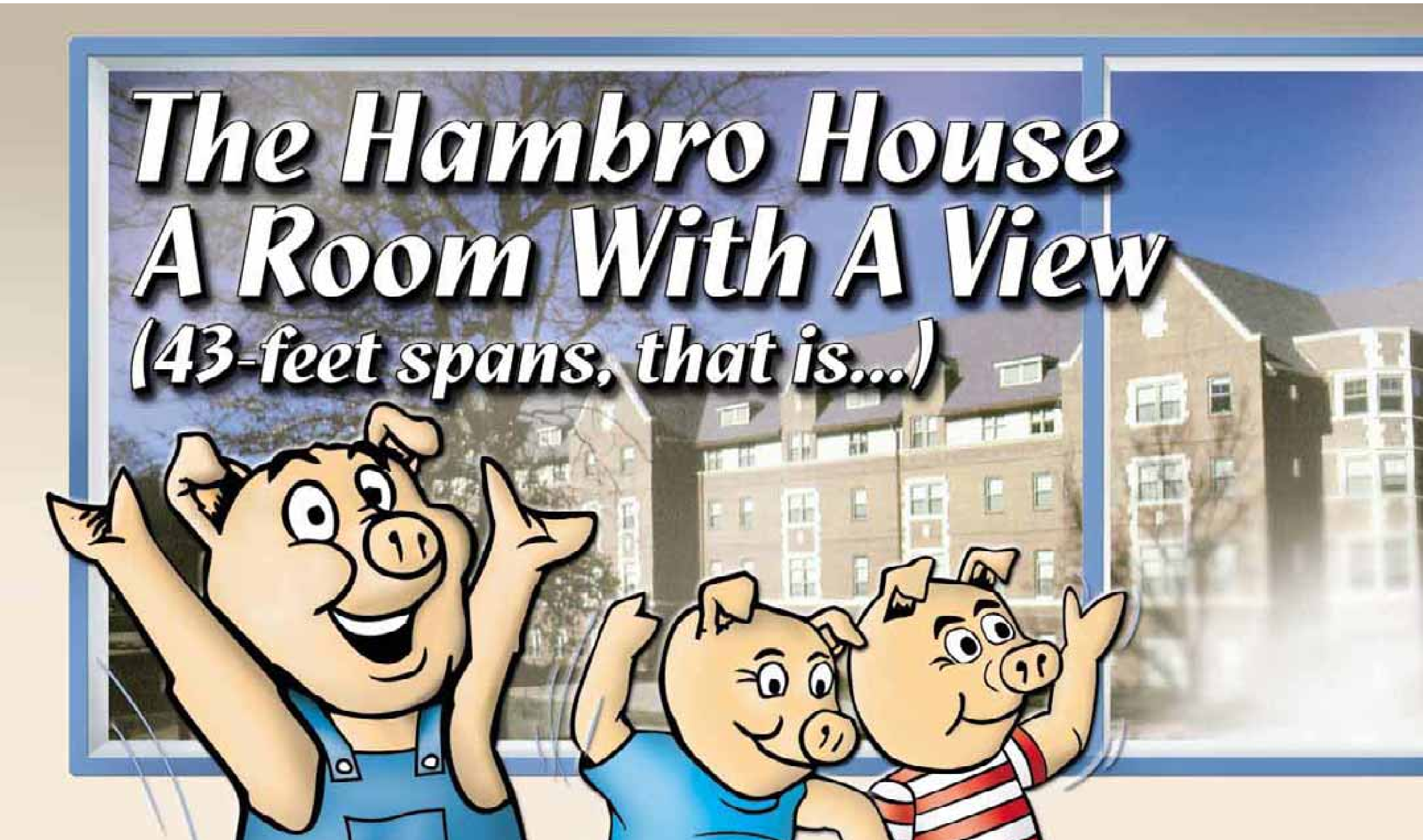
The contemporary photographers in this exhibition are poets of light and shadow. Included in the show are works by Christophe Valsecchi, John Kimmich-Javier, Darris Lee Harris, Alex Fradkin, Jay King, Tony May, and Madeline Doering. At ArchiTech. For more information, call 312/475-1290 or visit www.architechgallery.com.

Morphosis

Paris

Through July 17, 2006

Sixteen projects (layouts, drawings, photographs, etc.) from the Morphosis agency, currently involved in the construction of numerous buildings, are on view to convey the idea of architecture as "in the act." Screens and Webcams open windows onto buildings in operation or sites under way in order to follow their evolution. At Centre Pompidou. Visit www.cnac-gp.fr/pompidou.



Vaults of Heaven: Sanctuaries of Byzantium
New York City
Through July 28, 2006
An exhibition of 30 large-format color photographs of some of the greatest examples of Byzantine architecture. Captured by the renowned Turkish photographer and architect Ahmet Ertug, the striking images reveal in astonishing detail the extraordinary churches and sanctuaries of ancient Byzantium. At the World Monuments Fund Gallery. For additional information, call 646/424-9594 or visit www.wmf.org.

Julius Shulman, Modernity and the Metropolis
Washington, D.C.
Through July 30, 2006
This exhibition offers highlights from the recently acquired archives of Julius Shulman, the internationally renowned photographer whose iconic images helped to define Modern architecture. His photographs, such as those of Richard Neutra's Kaufmann House in Palm Springs (1947) and Pierre Koenig's Case Study House #22 in the Hollywood Hills (1960), transcend mere documentation of steel and glass. They reveal the essence of the architects' visions and capture the spirit of the eras when the structures were conceived. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

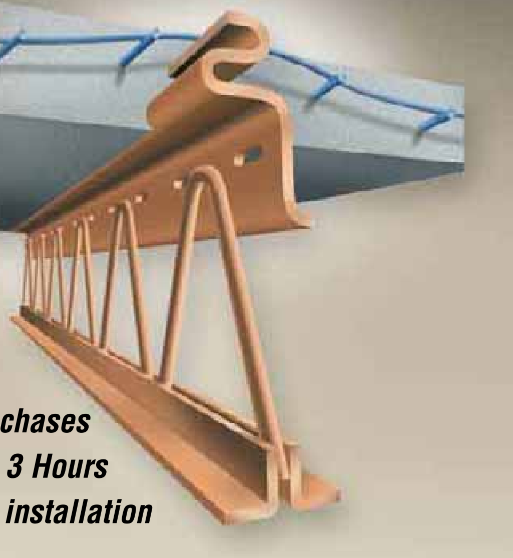
Lectures, Conferences, and Symposia

Retail Lighting
Cleveland
May 2–3, 2006
Professionals who specify retail lighting or supervise the maintenance of lighting in department, grocery, specialty, or mass merchandise stores comprise the target audience for this conference. With presentations in full-scale retail settings and interactive sessions, participants experience effective demonstrations of state-of-the-art lighting alternatives and learn about lighting solutions for their own applications. Topics include energy-efficient lighting system alternatives; light and color in the retail environment; current energy legislation; and retail lighting design strategies and detailing. Includes a hands-on workshop and optional postconference off-site store tours. At the Lighting Institute. Call 800/255-1200 or visit www.gelighting.com.

Political Outreach Committee Breakfast
Los Angeles
May 3, 2006
A breakfast reception with guest speaker Roger Moliere—executive officer, Real Property Management & Development, Los Angeles County Metropolitan Authority. At the California Club. For more information, call 213/639-0777 x16 or visit www.aialosangeles.org.

Symposium: AIA Top Ten Green Buildings of 2006
Washington, D.C.
May 3, 2006
For the past 10 years the American Institute of Architects' Committee on the Environment (COTE) has annually celebrated the best sustainable design projects identified through a juried competition. In a program moderated by James Binkley, FAIA, 2006 COTE chair, and Henry Siegel, FAIA, a member of the 2006 COTE advisory group, jury members and several of the 2006 Top Ten Green Building winners will discuss the performance metrics and the "lessons learned" from the winning projects. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

The Architecture of Sustainability
Shepherdstown, W.Va.
May 4–7, 2006
The conference considers the impact of sustainability on architectural design. Is sustainability an architectural agenda at all, or strictly an environmental one? Speakers



- Web openings allow generous mechanical chases
- U/L Fire Ratings up to 3 Hours
- Fast simple carpenter installation

HAMBRO®
Proven Concrete Floor System

450 East Hillsboro Blvd
Deerfield Beach, FL 33441
Tel: 800-546-9008 – Fax: 800-592-4943
www.hambro.ws

CIRCLE 104 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

will include Jeanne Gang of Studio Gang, James Timberlake of Kieran Timberlake, Andrew Whalley of Grimshaw, and others. Visit www.aia.org.

ARE Seminar
Los Angeles
May 6, 2006
The seminar features construction documents with William Amor, AIA. At the AIA Los Angeles Chapter Office. Visit wwwaialosangeles.org.

Architecture, Graphics, Food: Designing the Total Restaurant Experience
New York City
May 7, 2006
One of many panels being offered by the James Beard Foundation as part of its efforts to promote the culinary arts. Moderated by RECORD's James S. Russell, the panelists will consider just what makes restaurant design work, and will include Glen Pushelberg of Yabu Pushelberg, graphic designer Matteo Bologna of Mucca Design, and an executive chef. Held at 10 A.M. at the New York University Kimmel Center, 60 Washington Square South. $25. Call 212/620-7027 or visit www.jamesbeard.org/education/conferences.

The International Construction Super Conference 2006: Constructing and Financing Infrastructure
London
May 8–9, 2006
This year's sessions will emphasize constructing and financing major international infrastructure projects. The conference will include specialized regional programs for China, Eastern Europe, Asia, and Latin America. Also included are specific programs focusing on international power projects, wastewater projects, and airports. At the London Radisson SAS Portman Hotel London. To learn more, call 866/587-7280 or visit www.andrewsconferences.com.

Panel Discussion: Chaos or Control
Los Angeles
May 10, 2006
The panel will include James Welling, exhibition curator and professor; George Baker, professor; and exhibition artists Walead Beshty, Shannon Ebner, Eve Fowler, and Arthur Ou. They will discuss the intersection of language, gender, sculpture, and architecture. At Perloff Hall, UCLA Department of Architecture and Urban Design. Call 310/267-4704 or visit www.aud.ucla.edu.

BKLYN Designs
Brooklyn, N.Y.
May 12–14, 2006
The annual three-day show will feature Brooklyn-based designers and manufacturers of contemporary furnishings, including indoor and outdoor furniture, rugs, lighting, and accessories. It will signal the start of Design Week in New York City, America's answer to Milan's Salone Del Mobile, attracting thousands of visitors to DUMBO, Brooklyn's hub for cutting-edge design. Visit www.brooklyndesigns.net.

Green Building Expo: Rebuilding the Gulf Coast Stronger, Safer, and More Energy Efficient
Ocean Springs, Miss.
May 13, 2006
Eco-pioneer architect Pliny Fisk III will present his ecologically minded modular GroHome (a dwelling project well suited to the Gulf Coast relief efforts). Professor Fisk, co-director of the Center for Maximum Potential Building Systems, is also a Fellow of Sustainable Urbanism in the College of Architecture, Landscape Architecture, and Urban Planning at Texas A&M University.

Introducing…

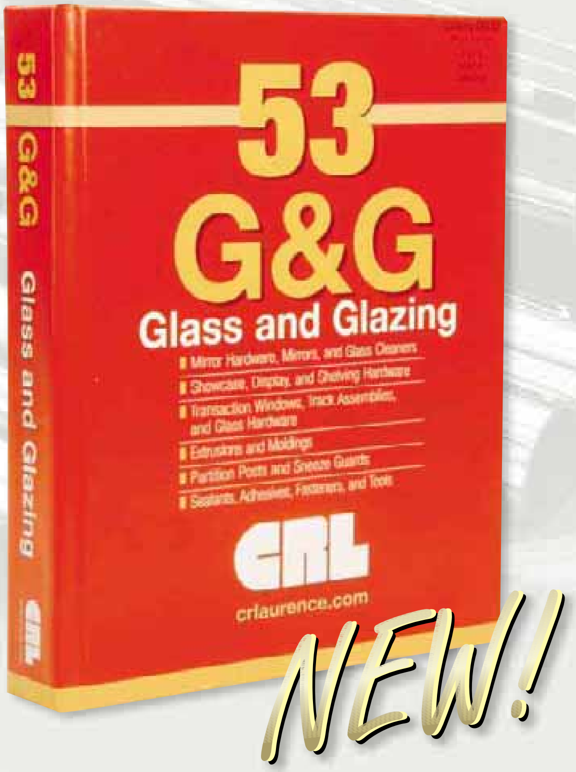
W2 ARCHITECTURAL LIGHTING
PRECISION MODULES

Bridging function and design, W2 introduces specification grade lighting for commercial, retail and hospitality applications. Precision Modules feature independent, adjustable and aimable elements that pull down and lock-in for superlative wall washing, accent, spot and perimeter lighting. See us at LightFair, Booth #2429.

W2
ARCHITECTURAL
LIGHTING
A DIVISION OF W•A•C
Tel.866.788.2100 W2lighting.com

CIRCLE 105 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

NOW AVAILABLE!


53
G&G
Glass and Glazing
Mirror Hardware, Mirrors, and Glass Cleaners
Showcase, Display, and Shelving Hardware
Transaction Windows, Track Assemblies, and Glass Hardware
Extrusions and Moldings
Partition Posts and Sneeze Guards
Sealants, Adhesives, Fasteners, and Tools
CRL
crlaurence.com
53 G&G Glass and Glazing
NEW!

- Mirror Hardware, Mirrors, and Glass Cleaners
- Showcase, Display, and Shelving Hardware
- Transaction Windows, Track Assemblies, and Glass Hardware
- Extrusions and Moldings
- Partition Posts and Sneeze Guards
- Sealants, Adhesives, Fasteners, and Tools

*The new **CRL53 Glass and Glazing Catalog** is the second in a set of five new hard cover catalogs. The 744 page CRL53 contains over 8,000 products relating to glass and glazing hardware, supplies, and tools. This new book is full color, and shows dozens of installation photos that will help you choose the products that are right for your job.*

*Call your CRL Sales and Service Professional today at (800) 421-6144 for information about receiving the new **CRL53 Glass and Glazing Catalog**.*

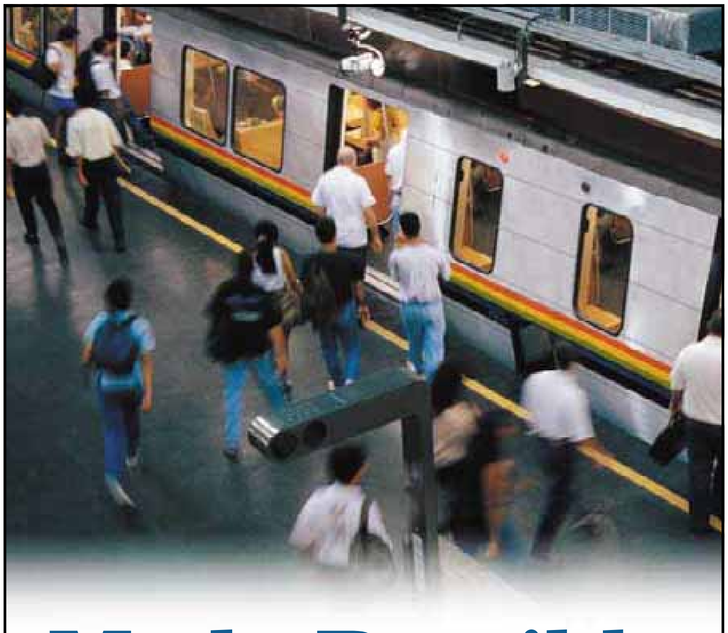
CRL®
ISO 9001:2000 Certified
crlaurence.com

C.R. LAURENCE COMPANY

Glazing, Architectural, Construction, Industrial and Automotive Supplies
Phone: **(800) 421-6144** • Fax: **(800) 262-3299**

CIRCLE 106 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

VH184-3/06



Made Possible by Bilco

Nearly 1.5 billion people ride the New York City subway system each year and travel over the 660 miles of track — nearly all of which is underground.

Being able to safely transport these people is critical to the infrastructure of not only New York but also many cities throughout the world.

While we can't take credit for rapid transit, we do play an important role in ensuring the safety of many of its passengers worldwide. Bilco's Emergency Evacuation doors are custom engineered to provide dependable egress from underground rapid transit systems and platforms in an emergency situation.

Type JD Emergency Evacuation Door

Bilco, Your Source for Specialty Access Solutions

Bilco®
Building on Our Tradition®

For more information on our products or help with your next design problem, call (203) 934-6363 or log on to www.bilco.com

CIRCLE 107 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Dates & Events

Michael Berk will introduce his GreenMobile project (an energy-efficient, sustainable mobile home currently being prototyped). Professor Berk is the F.L. Crane Endowed Professor of Architecture at Mississippi State University and an expert in Ecological Design. At the Ocean Springs Civic Center. Call 228-872-3457 or visit www.mississippi.sierraclub.org.

State Smart Growth Strategies: The Massachusetts Experience
Washington, D.C.
May 15, 2006
Anthony Flint, smart-growth education director in the Massachusetts Office of Commonwealth Development and author of the just-published *This Land: The Battle Over Sprawl and the Future of America*, will discuss the Massachusetts experience with a statewide smart-growth policy and the future of that policy after its champion, Governor Mitt Romney, leaves office this year. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Lecture and Reception: SOM's Seventy Years of Iconic Designs
Washngton, D.C.
May 15, 2006
Since its founding in 1936, the architectural firm of Skidmore Owings & Merrill (SOM) has built some of America's most iconic buildings, including John Hancock Center, Sears Tower, Lever House, and the U.S. Air Force Academy. Today, its projects range from the Freedom Tower in New York to the Burj Dubai, expected to become the world's tallest building. Nicholas Adams, Mary Conover Mellon professor in the history of architecture at Vassar College, was granted unfettered access to SOM's archives to research his book, *Skidmore Owings & Merrill: The Experiment Since 1936* (Electa). He will discuss the firm's history, the ideas that drove its founders, and how it remains a vital force in architecture today. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Lecture: Dana Cuff
Los Angeles
May 15, 2006
Dana Cuff is a professor in the UCLA Department of Architecture and Urban Design, where she teaches courses related to the profession of architecture as well as special seminars on cultural issues, architectural programming, and urbanism. She presently is researching emergent pervasive computing technologies and their implications for design in the public sphere. At Perloff Hall, UCLA Department of Architecture and Urban Design. Call 310/267-4704 or visit www.aud.ucla.edu.

Building Science and Technology Symposium
New York City
May 18–19, 2006
This two-day educational program outlines the fundamentals of building technology and addresses issues related to the construction, assessment, and remedial design of building envelopes as well as the theories and practices of building science in modern construction. Day one of the symposium focuses on building technology, and day two covers challenges and solutions related to building science. At Park Central New York Hotel. To register for this event, please visit www.colpittsmeetings.com/ny.

44th International Making Cities Livable Conference: True Urbanism & Healthy Communities
Santa Fe, N.M.
May 18–22, 2006
Cosponsored by the University of Notre Dame School of Architecture, topics include principles of true

Freedom Frames.™

Freedom Of Color Selection.

Pick a color. Any color.
Choose from 6 stocking and 29 custom prefinished polyester color coatings. We'll also match any color you wish.

Installation Freedom.

Easier, Faster Installation.
One man, 15 minutes and the job is done. Install at anytime during construction. Get greater strength with Timely's full perimeter anchoring system. Plus MiterGard® for perfect corners on TA-8 casings.

POSITIVE PRESSURE APPROVED

Fire-Rating Safety.
Timely steel frames retain a full 90-minute positive pressure fire rating.

Freedom Of Casing Choices.

Pick a casing. Any casing.
Five versatile casing profiles to meet your design requirements. Timely's "snap-lock" system allows casings to go up in a snap. Or choose your own wood casings. No milling required.

Freedom From On-Site Painting.

Why pay $50 or more per opening?
Stop painting the old fashioned way and start specifying Timely Prefinished Steel Door Frames for your projects!

TIMELY®
PREFINISHED STEEL DOOR FRAMES
A DIVISION OF S.D.S. INDUSTRIES, INC.

Call Timely. Find Freedom.

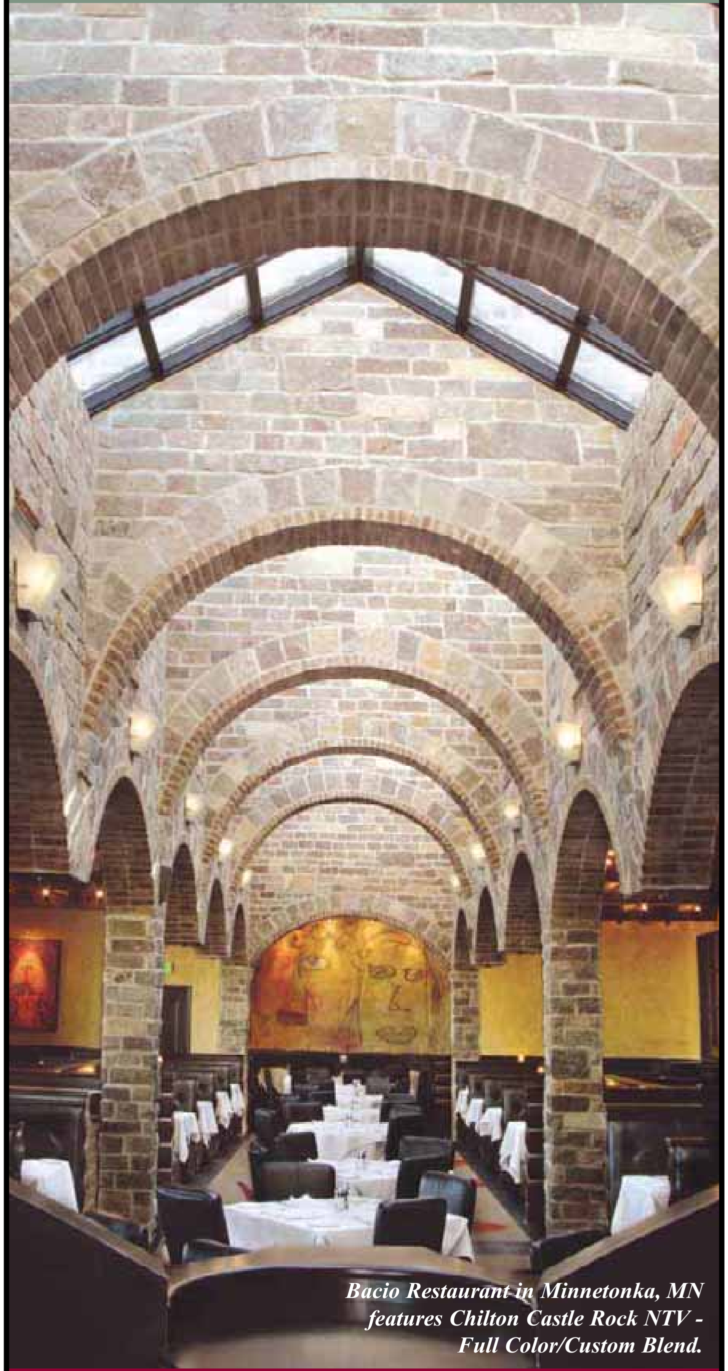
Timely frees you from problems that stand in the way of truly efficient, economical and aesthetically pleasing door frame installations.

For more details, visit us at **www.timelyframes.com** or call our **Marketing Services Department. 800-247-6242**

© TIMELY 2006

CIRCLE 108 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Naturally Beautiful, Durable and Easier to Install.



Bacio Restaurant in Minnetonka, MN features Chilton Castle Rock NTV - Full Color/Custom Blend.

Buechel Stone's Natural Thin Veneer (NTV)

100% natural stone cut thin for a more affordable installation with all the quality, beauty, and durability that only real natural stone can provide.

BUECHEL STONE CORP.

We have a nationwide network of dealers. Visit the Dealer Locator section of our website to find a dealer near you!

800-236-4473
www.buechelstone.com

CIRCLE 109 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

urbanism; the built environment and health; regional planning for the healthy city; community participation and democratic planning; urban fabric, social life, and healthy communities; traditional town planning and civic values; transit-based planning; reviving America's town squares; making places for civic engagement; ensuring the city's ecological and social sustainability; Child and family-friendly communities; village style development; transforming suburban sprawl; teaching urban planning for healthy communities. At La Fonda Hotel. For more information, visit www.livablecities.org.

Lecture: Elizabeth Diller
Los Angeles
May 19, 2006
Elizabeth Diller is a partner at New York–based Diller Scofidio + Renfro, an interdisciplinary studio that fuses architecture, the visual arts, and the performing arts. At Perloff Hall, UCLA Department of Architecture and Urban Design. Call 310/267-4704 or visit www.aud.ucla.edu.

Lecture: Marlon Blackwell
York, Pa.
May 19, 2006
Marlon Blackwell will give the annual Central Pennsylvania Chapter of the American Institute of Architects Lecture presenting recent works. Mr. Blackwell was featured in RECORD's February 2001 article, "Out There—Practicing Architecture Outside the Centers of Fashion" and his work was recently published in the monograph *An Architecture of the Ozarks: The Works of Marlon Blackwell*. At the Penn State York Pullo Family Performing Arts Center. For more information, call 717/236-8969 or visit www.aiacentralpa.org.

Lecture: David Rockwell
Los Angeles
May 22, 2006
David Rockwell is C.E.O. of the New York City–based Rockwell Group. Founded in 1984, it has 200 built projects to its credit. Characterized by innovative narrative, and a sense of theater, its projects include the Mohegan Sun Casinos; set designs for the Broadway musical *Hairspray*; set design for *Team America: World Police*; the Chambers; and W hotels; the Kodak Theater; and dozens of restaurants. At Perloff Hall, UCLA Department of Architecture and Urban Design. For more information, call 310/267-4704 or visit www.aud.ucla.edu.

Metro's Many Creators
Washington, D.C.
May 22, 2006
A rapid transit system is not the creation of a single individual, agency, or profession, but a collaboration among planners, engineers, architects, and citizens. Zachary M. Schrag, assistant professor of history at George Mason University, will present some of the interactions and debates that resulted in the Metro system we know today. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

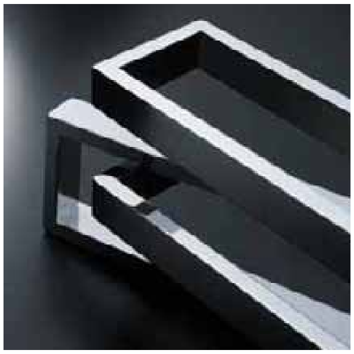
Symposium: 25 Years of Revitalizing Commercial Districts
Washington, D.C.
May 25, 2006
Over the past quarter century, the National Trust for Historic Preservation's (NTHP) Main Street Center has stimulated $18.3 billion of reinvestment in commercial districts and the rehabilitation of 92,000 buildings. Doug Loescher, director of the Main Street Center, will discuss its innovative preservation-based methodology and success stories from Washington, D.C., and across America. John McGaw, coordinator for Commercial Revitalization and Small Business Development for the District of Columbia, and Bill McLeod, executive director of the Barracks Row Main Street program, will offer local

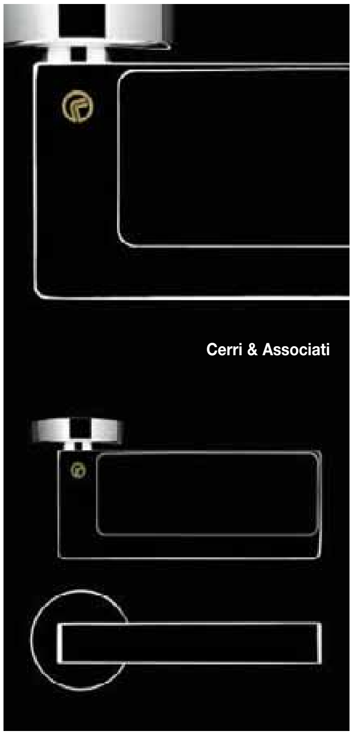
Maniglie
Accessori del mobile
Arredobagno

vcr

Valli&Valli

www.vallievalli.com





Cerri & Associati

Maniglie d'autore

Eero Aarnio
Ron Arad
Gae Aulenti
Mario Bellini
Cini Boeri
Achille Castiglioni
Cerri & Associati
David Chipperfield Architects
Antonio Citterio
Odile Decq-Benoît Cornette
Droog Design-Ronald Lewerissa
D'Urbino-Lomazzi
Foster and Partners
Massimiliano e Doriana Fuksas
Frank O. Gehry
Michael Graves
Gregotti Associati
Zaha M Hadid
Jan Kleihues
Hans Kollhoff
Yoshimi Kono
Leon Krier
Chi Wing Lo
Vico Magistretti
Angelo Mangiarotti
Richard Meier
Renzo Mongiardino
Jean Nouvel
John Pawson
Gustav Peichl
Piano Design Workshop
Andrée Putman
Alan Ritchie-Philip Johnson Architects
Aldo Rossi
Skidmore, Owings & Merrill
Sottsass Associati
Robert A.M. Stern Architects
Taller Design Ricardo Bofill
Matteo Thun
Marco Zanuso

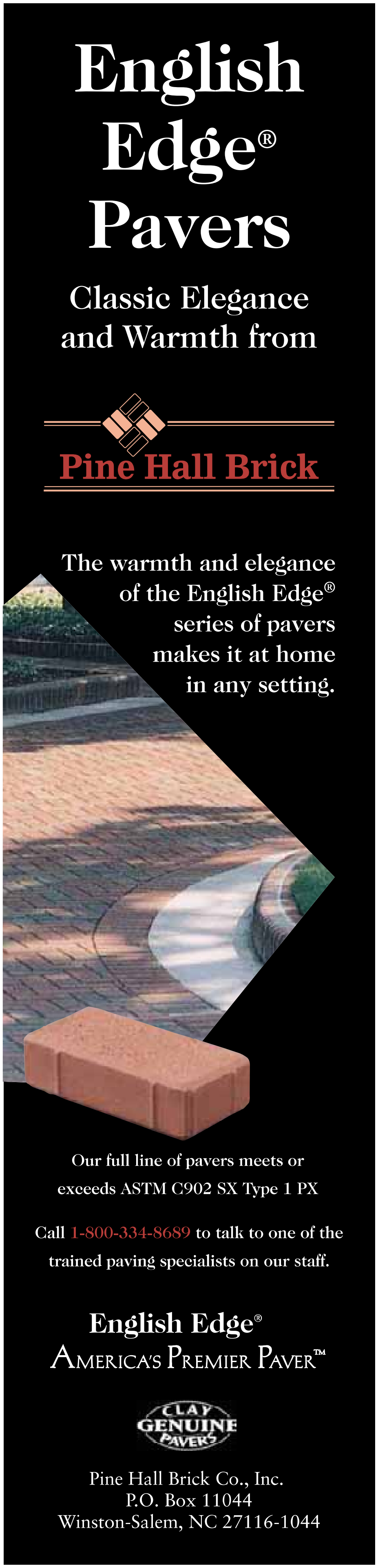
Fusital

Mario Bellini

Valli&Valli

Valli&Valli (U.S.A.) Inc.
150 East 58th Street, 4th floor
New York, NY 10155
Tel. (212) 326 8811
Fax (212) 326 8816
Toll free: (877) 326 2565
sales@vallivalli-us.com

CIRCLE 110 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/


English Edge®
Pavers

Classic Elegance
and Warmth from

Pine Hall Brick

The warmth and elegance
of the English Edge®
series of pavers
makes it at home
in any setting.

Our full line of pavers meets or
exceeds ASTM C902 SX Type 1 PX

Call 1-800-334-8689 to talk to one of the
trained paving specialists on our staff.

English Edge®
America's Premier Paver™

Clay Genuine Pavers

Pine Hall Brick Co., Inc.
P.O. Box 11044
Winston-Salem, NC 27116-1044

CIRCLE 111 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

perspectives. This program celebrates National Preservation Month. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Sensing the City II: Sensuous Explorations of the Urban Landscape
Montreal
Thursdays, through May 25, 2006
A free lecture series, presented in conjunction with the the Canadian Centre for Architecture's major exhibition *Sense of the City*, the series advances new readings of the urban environment through city surfaces and sensory phenomena. Featuring speakers whose work appears in the exhibition, the lectures will address lighting and fear in public space, city soundscapes, unconventional asphalt, and designing for cold climates. In the Paul Desmarais Theatre. Call 514/939-7026 or visit www.cca.qc.ca.

World Monuments: Touchstones of Past and Present: Taj Mahal
New York City
May 30, 2006
Part of a series of lectures on the meaning of iconic architectural monuments that embody the quintessential political, cultural, and historical fabric of their times. Focus is on the Taj Mahal, Agra, India, with Navina Haidar Haykel (associate curator, Department of Islamic Art, The Metropolitan Museum of Art) and Ebba Koch (professor of Asian Art, Institute of Art History, University of Vienna). At Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art. Call 212/570-3949 or visit www.metmuseum.net or www.wmf.org.

International Symposium on Architecture and Human Rights
Bangkok
May 31–June 2, 2006
With international speakers from practice, government, academia, NGOs, and agencies, this symposium begins a dialogue about the relationship between design and rights—design as a valuable tool in the promotion and protection of rights, and the effect of rights on design and design practice. Topics include development and ethics, housing rights, environmental justice, the inclusive city, community development and architecture, advocacy, rights and the education of professionals. At the Prince Palace Hotel. For more information call 669/161-7283 or visit www.rights-bkk2006.com or www.arch.kmutt.ac.th or www.architecture-humanrights.org.

2nd Annual National Preservation Month
Various Locations
May 2006
The National Trust for Historic Preservation will celebrate the second annual National Preservation Month in May 2006 and encourage citizens across the country to participate in National Preservation Month events being held in their communities. Additionally, the National Trust is seeking submissions to its free online Preservation Events Calendar from organizations and individuals hosting events and activities that celebrate National Preservation Month. To learn more about these topics, or to view or submit activities and/or events to the online calendar call 202/588-6141 or visit www.nationaltrust.org.

Boston By Foot
Boston
May–October, annually
Boston by Foot offers guided walking tours highlighting the city's rich architectural history. Choose from 20 scheduled tours, or groups tours scheduled by appointment. Visit www.bostonbyfoot.com.

Competitions

2006 Benjamin Moore HUE Awards
Deadline: May 19, 2006
Presented by the Benjamin Moore company to honor architects and interior designers for exemplary use of color in both residential and contract projects, the awards recognize design professionals who incorporate color in innovative and imaginative ways—through the use of interior and exterior paints, building materials, textiles, and other surfaces, plus design elements and furnishings. Call 212/966-3759, x 233 or visit www.benjaminmoore.com.

Rafael Viñoly 2006 Research Fellowship
Deadline for Grant Proposals: June 1, 2006
Rafael Viñoly Architects is again offering fellowships to support original research that advances the craft and practice of architecture and can benefit from being carried out in the environment of an architectural office. Potential areas of research may include design methodologies, construction technologies, design representation and fabrication, materials technology, sustainable design, and other topics. In addition

JuliusBlum&Co.Inc.

Excellence in Traditional Components

Spindle cups 883 (Bronze) and 183 (Nickel-Silver)

JuliusBlum&Co.Inc.'s complete line of traditional railing components is available for immediate shipment from stock. Our Catalog and accompanying CD provide full information and CAD drawings on posts and spindles, castings, valances as well as our new line of spindle cups and post fascia flanges.

Call or email us today for your free copy of our current Catalog and accompanying CD to view our inventory in aluminum, bronze, nickel-silver, stainless steel and malleable iron. All items shown in our literature are carried in stock in large quantities for prompt shipment.

JuliusBlum&Co.Inc. P.O. Box 816 Carlstadt, NJ 07072 ▪ 800 526 6293 ▪ 201 438 4600 ▪ Fax 201 438 6003 ▪ www.juliusblum.com

CIRCLE 112 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

— Archer Shelves —

STAND OFF SYSTEMS

GYFORD PRODUCTIONS
T:775 · 829 · 7272
www.standoffsystems.com

CIRCLE 113 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

to a stipend and research expenses of up to $60,000, Rafael Viñoly Architects will provide work space and support. Fellows are to be resident for terms of three to twelve months, between September 2006 and September 2007. For more information, visit www.rvatr.com.

20th Annual Excellence on the Waterfront Honor Awards Program
Deadline: June 2, 2006
The Waterfront Center Annual Awards Program is a juried competition to recognize top-quality urban waterfront projects, comprehensive waterfront plans, and outstanding citizen efforts. For details and entry form, call 202 337-0356 or visit www.waterfrontcenter.org.

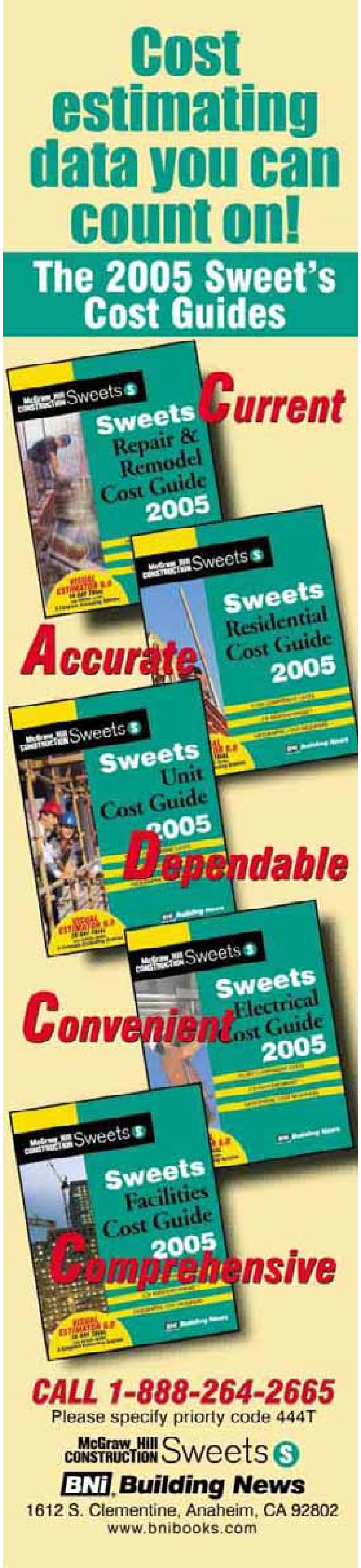
Campus Planning
Deadline: June 9, 2006
New England architects and planners are invited to submit college and university projects completed throughout the world, and architects and planners throughout the world are invited to submit New England projects. For more information, visit www.architects.org/awards.

Unbuilt Architecture
Deadline: June 26, 2006
Architects, architectural educators, and architecture students throughout the world are invited to submit real or theoretical projects. Visit www.architects.org/awards.

The Vetter Inspired Project (VIP) Call for Entries
Deadline: July 1, 2006
A project may be entered by any project team member-architect, builder, remodeler, designer, or general contractor in which the project features Vetter windows and/or patio doors. For more information, call 715/693-8407 or visit www.vetterwindows.com.

Honor Awards for Design Excellence
Deadline: July 6, 2006
The annual Boston Society of Architects (BSA) honor awards program invites submissions of projects of any type anywhere in the world designed by Massachusetts architects, and also invites architects throughout the world to submit projects built in Massachusetts. For more information, visit www.architects.org/awards.

The Craftsman's Challenge 2006: The Search for the Golden Touch


Cost estimating data you can count on!

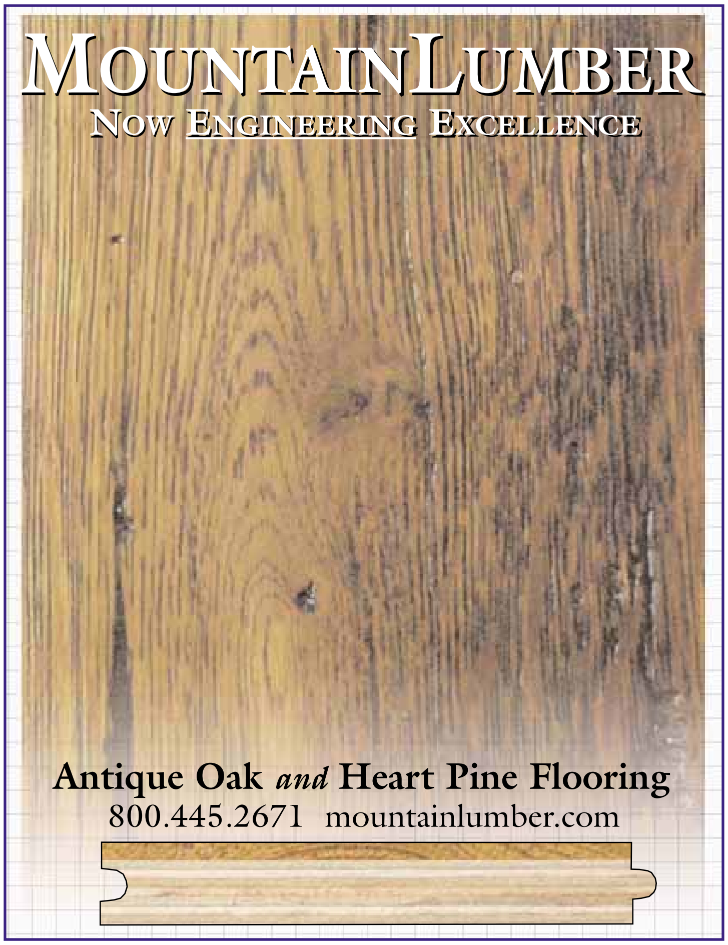
The 2005 Sweet's Cost Guides

Current
Accurate
Dependable
Convenient
Comprehensive

Sweets Repair & Remodel Cost Guide 2005
Sweets Residential Cost Guide 2005
Sweets Unit Cost Guide 2005
Sweets Electrical Cost Guide 2005
Sweets Facilities Cost Guide 2005

CALL 1-888-264-2665
Please specify priorty code 444T

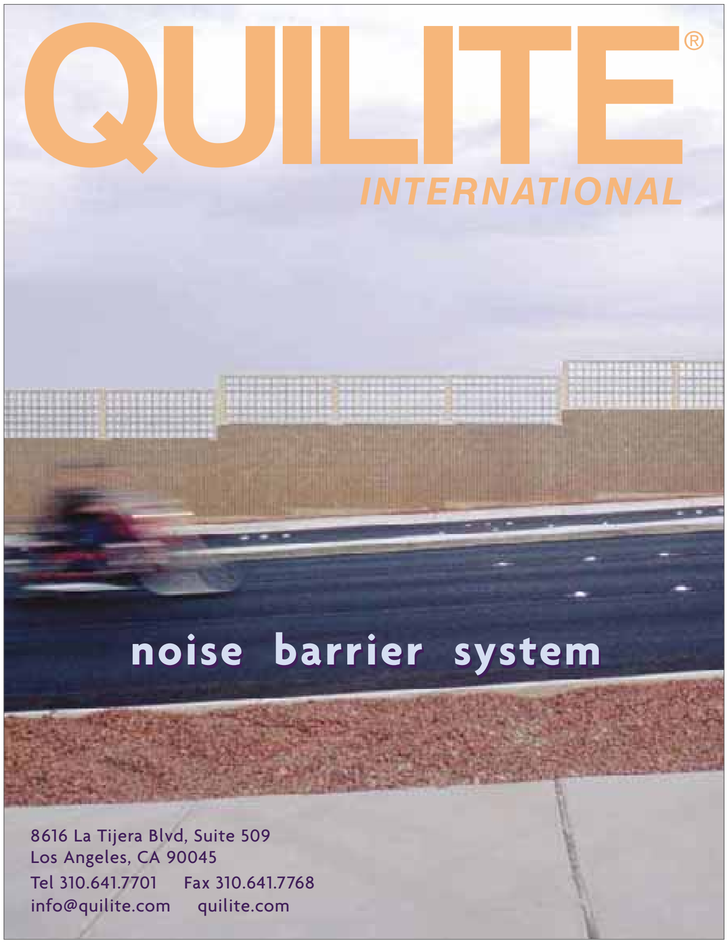
McGraw Hill CONSTRUCTION Sweets
BNi Building News
1612 S. Clementine, Anaheim, CA 92802
www.bnibooks.com



MOUNTAINLUMBER
NOW ENGINEERING EXCELLENCE

Antique Oak *and* Heart Pine Flooring
800.445.2671 mountainlumber.com

CIRCLE 114 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

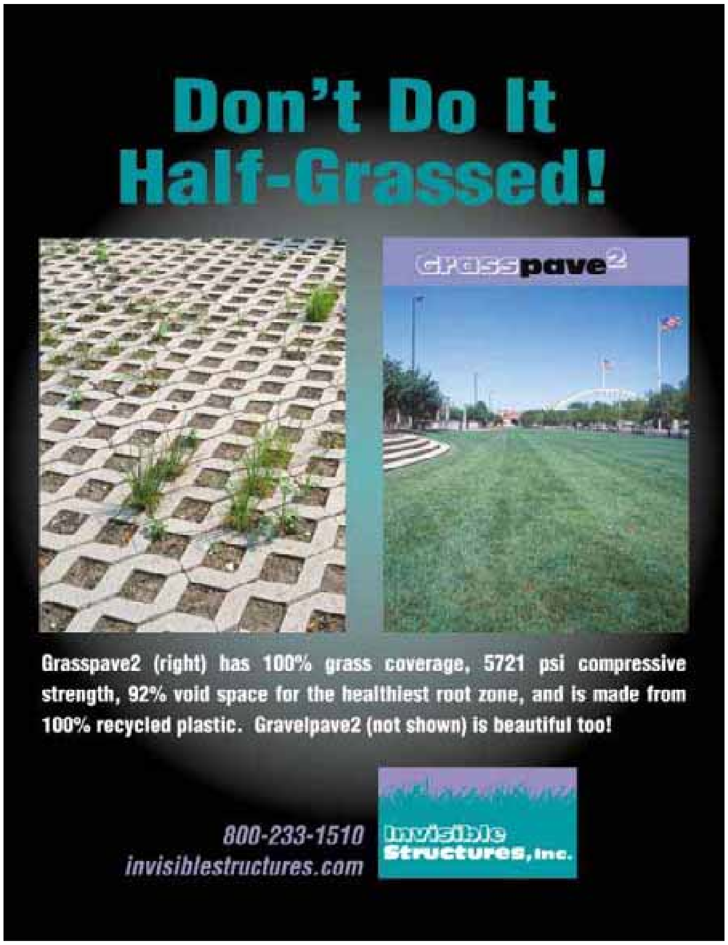


QUILITE®
INTERNATIONAL

noise barrier system

8616 La Tijera Blvd, Suite 509
Los Angeles, CA 90045
Tel 310.641.7701 Fax 310.641.7768
info@quilite.com quilite.com

CIRCLE 115 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



Don't Do It Half-Grassed!

Grasspave2 (right) has 100% grass coverage, 5721 psi compressive strength, 92% void space for the healthiest root zone, and is made from 100% recycled plastic. Gravelpave2 (not shown) is beautiful too!

800-233-1510
invisiblestructures.com
Invisible Structures, Inc.

CIRCLE 116 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

All Aluminum Infinity Classic
Stile & Rail Construction

At Northwest Door we can offer you choices. Your Carriage House Style Garage Door is now available in Aluminum as well as Wood. The all aluminum "***Infinity Classic***" is maintenance-free and will look as beautiful years from now as the day that it is installed.... "***Everlasting Elegance.***"

Choose from over 50 Standard Designs
Optional: • Insulated panels and frame
• Insulated glass • Decorative Hardware

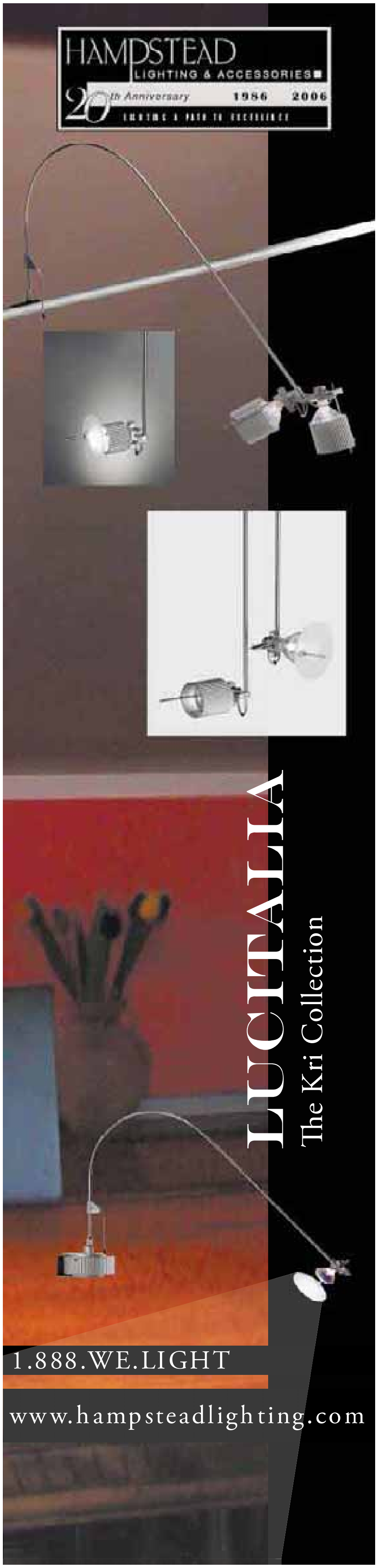
800-522-2264 x796

Northwest Door, Inc.
The Face of Fine Homes since 1946

Infinity Classic All Aluminum
NWD
Heritage Classic Natural Wood

www.nwdusa.com

CIRCLE 117 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



CIRCLE 118 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Dates & Events

Deadline: July 15, 2006
Veneer Tech's competition aims to recognize excellence in woodwork and architectural woodwork that features natural edgebanding applications. Awards will be officially announced in August at the International Woodworking Fair (IWF) in Atlanta. Call 800/593-5601 or visit www.veneertech.com.

A Bridge Museum
Deadline July 17, 2006
This architectural contest promoted by Arquitectum seeks design entries for a new bridge to replace the Academy Bridge in Venice, Italy. The bridge is intended to become a city museum as well as a connecting bridge and entry to the Rio Alto. Visit www.arquitectum.com.

Juried Photo Exhibits at Build Boston
Deadline: August 1, 2006
All New England architects, landscape architects, and interior designers who are members of the AIA, ASID, ASLA, or IIDA are eligible. For more information, visit www.architects.org/awards.

Imagining Penn Center: A National Student Design Competition to Plan New Life for Philadelphia's Central Civic Space
Deadline: September 15, 2006
Penn Center is one of Center City Philadelphia's important spaces, housing Suburban Station, office towers, retail, and public plazas. Originally conceived by Edmund N. Bacon, Philadelphia's renowned former planning director, Penn Center changed the face of Philadelphia when it was built in the 1960s as one of the largest and most ambitious downtown redevelopments of its time. Today, Penn Center is vastly underutilized by the public, yet it holds great potential for revitalization. The Ed Bacon Foundation challenges students to imagine the site's potential and to generate ideas for restoring this important space as a modern Philadelphia epicenter and icon. For more information, visit www.edbacon.org/penncenter.

E-mail event and competition information two months before event or submission deadline to elisabeth_broome@mcgraw-hill.com.

"To talk to me about sustainability is like talking to me about giving birth. Am I against giving birth? No. But would I like to spend my time doing it? Not really. I'd rather go to a baseball game."
PETER EISENMAN
Metropolis, October 2001

{COMING SOON TO Washington DC
SUSTAINABILITY
AND Major League Baseball}

THE green House
NEW DIRECTIONS IN SUSTAINABLE ARCHITECTURE & DESIGN

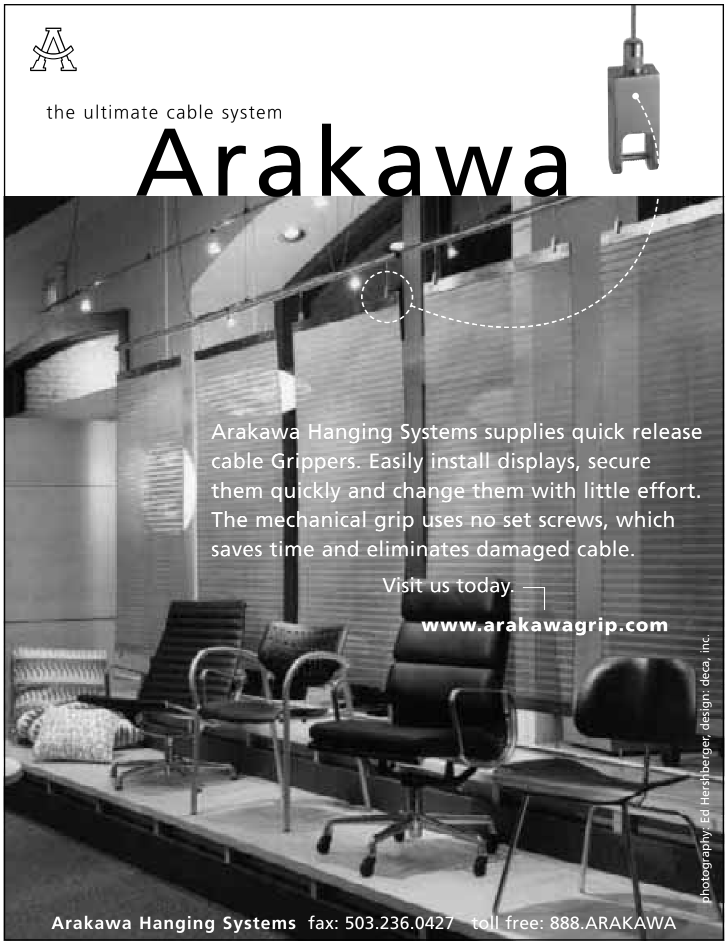
AT THE National Building Museum
EXHIBITION AND ACCOMPANYING BOOK

Featuring the Architecture and Design of:
Rick Joy
Michelle Kaufmann
Shigeru Ban
Peter Carmichael
Steven Holl

FROM May 20, 2006 THROUGH June 3, 2007

NATIONAL BUILDING MUSEUM
401 F Street, NW
Washington, DC 20001
202.272.2448
www.nbm.org

PRESENTING SPONSOR: The Home Depot Foundation
LEAD SPONSORS: ASID Foundation, Bosch home appliances, Portland Cement Association
MAJOR SPONSORS: Benjamin Moore® Paints, EPA/Energy Star, The Nathan Cummings Foundation, U.S. Department of Energy
PATRON SPONSORS: Global Green, Band, Inc., James G. Davis Construction Corp.
MEDIA SPONSOR: Dwell



the ultimate cable system

Arakawa

Arakawa Hanging Systems supplies quick release cable Grippers. Easily install displays, secure them quickly and change them with little effort. The mechanical grip uses no set screws, which saves time and eliminates damaged cable.

Visit us today.

www.arakawagrip.com

photography: Ed Hershberger, design: deca, inc.

Arakawa Hanging Systems fax: 503.236.0427 toll free: 888.ARAKAWA

CIRCLE 119 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Clearly, The Best

Clear Vertical Grain

Timbers • Decking• Flooring •
Siding • Interior T&G • Trim•
Shakes and Shingles

Western Red Cedar
Alaskan Yellow Cedar
Port Orford Cedar
Douglas Fir
Redwood
Mahogany
Ipe

Bear Creek Lumber
(800) 597-7191
fax (509) 997-2040

www.bearcreeklumber.com

CIRCLE 120 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

SEIHO www.seiho.com

Model: TT

Model: TT-P

Adjustable Volume Control
Residential
Ceiling MINI Diffuser

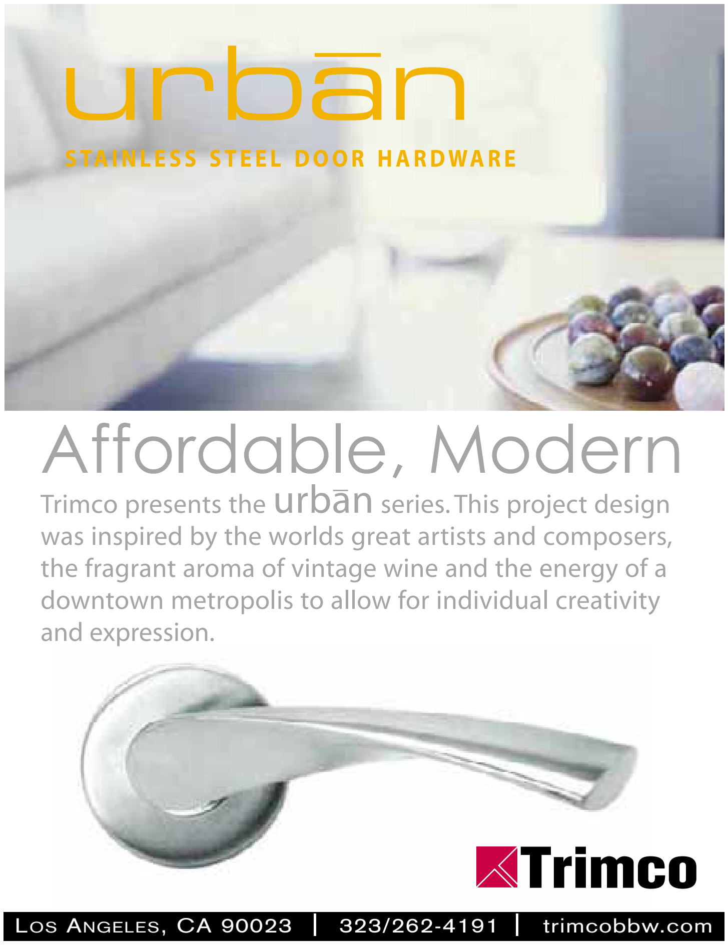
Air Distribution & Ventilation Equipment

SpotDiffuser™ | Round Grille | TurboNozzle™

Dryer Vent | Dryer Vent | Adjustable Grille

Seiho International,Inc. 120 W.Colorado Blvd. Pasadena, CA 91105
T: (800) 248-0030 F: (626)395-7290 W: www.seiho.com E: info@seiho.com

CIRCLE 121 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/



urbān

STAINLESS STEEL DOOR HARDWARE

Affordable, Modern

Trimco presents the urbān series. This project design was inspired by the worlds great artists and composers, the fragrant aroma of vintage wine and the energy of a downtown metropolis to allow for individual creativity and expression.

Trimco

Los Angeles, CA 90023 | 323/262-4191 | trimcobbw.com

CIRCLE 122 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

connecting people_projects_products

"It is important for me to find products quickly, and helpful to see how they're used in actual projects."

Adam Kushner
Kushner Studios, New York
www.kushnerstudios.com

EN Japanese Brasserie, New York

McGraw Hill CONSTRUCTION Network® for products

Now you can.

Introducing the new McGraw-Hill Construction Network® for products

Experience faster, easier product selection. Online.

Imagine being able to find and evaluate the best products for your projects effortlessly. Explore products in real projects. Gain inspiration from innovative product applications. Identify the right green products. Save, manage and share product information in your own "workspace." Download and insert 3-part specs and CAD details into construction documents quickly. Click, and connect to local reps. Deeper content. Wider choices. Faster searches. All this and more—with greater speed and convenience than ever before.

The new McGraw-Hill Construction Network for products. Easy. Comprehensive. Accurate. Innovative. Inspiring. Built on Sweets' 100-year history of connecting you to product information and intelligence. A better online specification experience than any single product web site or search engine listing alone. At your fingertips. One connecting point. So you can get what you need to realize your vision. Your work. Your Network. A winning combination. Now, what do you need to find?

MAR65NFPA2

Go to networkforproducts.com

The McGraw-Hill Companies

AIA/ARCHITECTURAL RECORD
CONTINUING EDUCATION

Program title: "One Project, but Many Seismic Solutions," Architectural Record (05/06, page 167). 056EDIT1

AIA/CES Credit: This article will earn you one AIA/CES LU hour of health, safety, and welfare credit. (Valid for credit through May 2008.)

Directions: Select one answer for each question in the exam and completely circle appropriate letter. A minimum score of 80% is required to earn credit.
Take this test online at http://archrecord.construction.com/continuinged/default.asp

1.	a	b	c	d	**6.**	a	b	c	d
2.	a	b	c	d	**7.**	a	b	c	d
3.	a	b	c	d	**8.**	a	b	c	d
4.	a	b	c	d	**9.**	a	b	c	d
5.	a	b	c	d	**10.**	a	b	c	d

Last Name **First Name** **Middle Initial or Name**

Firm Name

Address **City** **State** **Zip**

Tel. **Fax** **E-mail**

AIA ID Number **Completion date (M/D/Y):**

Check one: ☐ $10 Payment enclosed. (Make check payable to *Architectural Record* and mail to: Architectural Record/Continuing Education Certificate, PO Box 682, Hightstown, NJ 08520-0682.) For customer service, call 877/876-8093.

Charge my: ☐ Visa ☐ Mastercard ☐ American Express **Card#**

Signature **Exp. Date**

Check below:

☐ **To register for AIA/CES credits:** Answer the test questions and send the completed form with questions answered to above address, or fax to 609/426-5592.

☐ **For certificate of completion:** As required by certain states, answer test questions, fill out form above, and mail to above address, or fax to 609/426-5592. Your test will be scored. Those who pass with a score of 80% or higher will receive a certificate of completion.

Material resources used: Article: This article addresses issues concerning health and safety.

I hereby certify that the above information is true and accurate to the best of my knowledge and that I have complied with the AIA Continuing Education Guidelines for the reported period.

Signature **Date**

A Power Supply that's Right on Track!

Power Track consists of an extendable aluminum track with power base. For complete details visit www.mockett.com.

Power Track

Ultra low-profile power track system lays on floor virtually unnoticed; a great retro-fit for existing interiors. Base has two 110v outlets and two Cat. 5E RJ45 modules. Two styles: one for individual users, perfect for home or office, and one for existing panel systems installations. Various color rubber track cap finishes or your own matching carpet.

"FINE ARCHITECTURAL HARDWARE FOR YOUR FINE FURNITURE"®

Doug Mockett & Company, Inc.• Manhattan Beach, CA • 800.523.1269

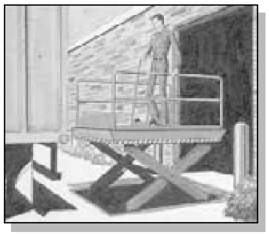
MOCKETT
DOUG MOCKETT & COMPANY, INC
www.mockett.com

CIRCLE 123 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

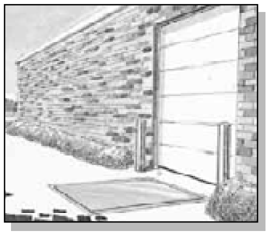
ADVANCE LIFTS

DISAPPEARING DOCK LIFT

NOW YOU SEE IT



NOW YOU DON'T



We can tailor a dock lift to fit your needs and budget.

1-800-843-3625

www.advancelifts.com

EVERY DOCK NEEDS A LIFT

CIRCLE 124 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

THE

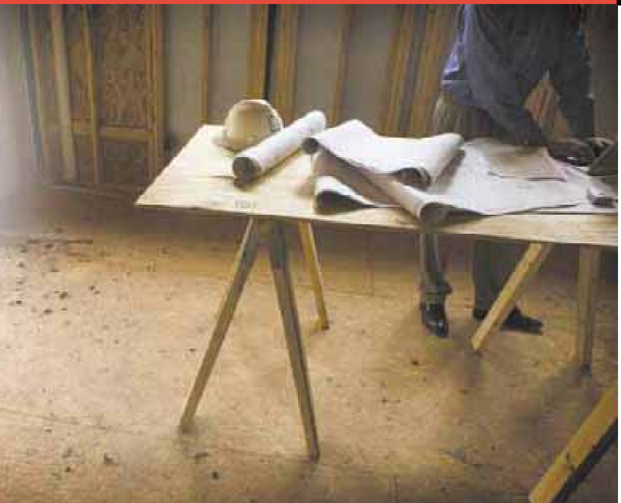
AIA Contract Documents are the way everyone in the construction

INDUSTRY

can safeguard their interests and ensure all projects meet the same

STANDARD.

AIA Contract Documents



Put the most widely used contract documents to work for your business. Go to *www.aia.org* to purchase the industry standard today.

Visit us at booth #3663 for the AIA 2006 National Convention and Design Exposition, June 8–10 at the Los Angeles Convention Center.

Free AIA Continuing Education

AEC Daily

Learn & Earn!
Take a Continuing Education Course at AEC Daily and you could be a winner!
FREE
on-line
continuing
EDUCATION
aecdaily.com
AECDAILY
CONSTRUCTION • INFORMATION • RESOURCES

Every month you could WIN $100 USD just for successfully completing any of the 90 FREE on-line AIA-certified courses at AEC Daily's On-Line Learning Center. You could also win BONUS PRIZES from Sealflex, Whirlpool, or Benjamin Moore for their courses. No purchase/course necessary. Visit www.aecdaily.com/contest for complete information.

877-566-1199 ext. 801
www.AECdaily.com

| Circle Reader Service #150

Railing Systems

HDI Railing Systems

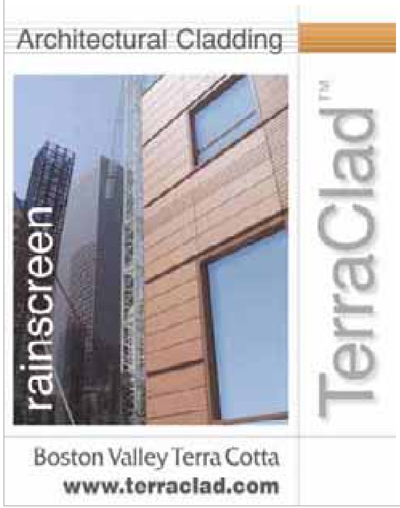
The high-end *d line*™ railing system from Denmark, is now available in the U.S. exclusively through HDI Railing Systems. *d line* is made of the highest quality stainless (AISI 316) for use in any environment. Features include custom bending, modular engineering for fast on-site installation, and quick order turnaround to meet construction deadlines. Complete supply and installation service is available throughout North America, which includes *inox*™, CIRCUM™, HEWI Nylon® and *d line* railing systems.

717-285-4088
www.hdirailings.com

| Circle Reader Service #153

Architectural Cladding System

Boston Valley Terra Cotta



A "green" architectural cladding system delivers the advantages of rain screen performance while retaining the beauty and richness of terra cotta. TerraClad is produced in the U.S. at Boston Valley Terra Cotta Company's state of the art facilities. Available in colors, sizes and patterns to match the designer's imagination. See them at AIA Show Booth #437.

888-214-3655
www.bostonvalley.com
AIA Booth #437

| Circle Reader Service #151

Perforated Metal

Hendrick Manufacturing

Setting a new standard for perforated metal, Hendrick Manufacturing is your direct source for standard and custom perforated architectural designs. Providing full-service material perforating solutions for a wide array of architectural applications, as well as both design and functional solutions for the building envelope, offering unlimited hole shapes and perforate all types of metals.

800-225-7373
www.hendrickmfg.com
AIA Booth #761

| Circle Reader Service #154

Thin Stone Cladding Systems

Stone Truss Systems, Inc.

red door spa

Thin lightweight natural stone wall cladding by THIN STONE SYSTEMS, LLC offers economical solutions for new construction and renovation, for both exterior and interior. Reinforced by a special patented process, the thin veneer panels of natural granite, marble, or limestone are applied to a structural framing system of extruded aluminum. Weighing only 6-lb. psf, the wall system provides many advantages including speed and simplicity of installation.

212-838-7667
www.thinstonesystems.com

| Circle Reader Service #152

High-Density Polyurethane Panels

Architectural Products by Outwater, LLC

The Orchard

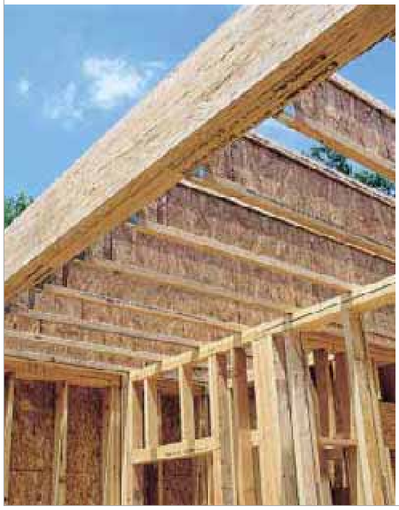
Achieve the look of authentic stone, brick, wood and many other realistic surfaces for a fraction of the cost with Outwater's innovative 2-ft. by 4-ft. high-density polyurethane FauxStone Panels, designed and manufactured with exacting realism to visually and texturally replicate the original building materials from which they have been modeled. Ideally suited for interior or exterior use in a vast number of commercial and residential applications, Outwater's maintenance-free FauxStone Panels are not only lightweight, impact-resistant, dimensionally stable as well as impervious to adverse climate and weather conditions.

800-835-4400
www.outwater.com

| Circle Reader Service #155

Parallel Strand Lumber

iLevel™ by Weyerhaeuser



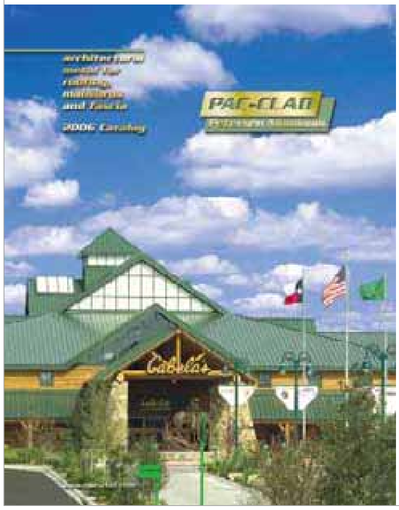
iLevel™ Trus Joist® Parallam® parallel strand lumber (PSL) is known for uniform quality, strength and good looks. iLevel™'s revolutionary technology delivers beams, headers and columns that are stronger, straighter and longer than conventional lumber. Parallam® PSL beams and headers are available in large sections, eliminating field assembly and allowing connections using common hardware—making installation quick and easy.

888-iLevel8
www.iLevel.com
AIA Booth #1421

| Circle Reader Service #156

Metal Roofing Products

Petersen Aluminum Corporation



Petersen Aluminum Corporation produces a complete line of metal roofing products. Their new 2006 catalog includes several new products: the Prestige and ZT lines of copper and zinc-titanium clad roofing tiles, Column Covers and Composite Panels. Their Cool Colors Palette meets cool roof certification requirements. PAC-CLAD®, a full Kynar 500®/Hylar 5000® paint system, with a 20 year non-prorated warranty, is available in 36 colors. Visit their web site or call 1-800-PAC-CLAD. Fax number 800-722-7150 Email bbatkoff@petersenmail.com

800-PAC-CLAD
www.pac-clad.com

| Circle Reader Service #159

Columns, Balustrades and Cornices

Melton Classics, Inc.

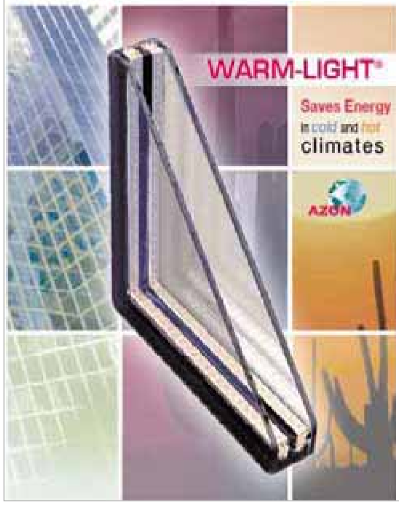
Melton Classics provides the design professional with the most comprehensive selection of quality architectural products in the industry, including architectural columns, balustrades, mouldings, cornices, and a wide array of architectural elements. Architectural columns are available plain or fluted, load-bearing or column covers, round or square in fiberglass, fiberglass/marble composite, synthetic stone, cast stone, GFRC, and wood for paint or stain. Melton Classics offers maintenance-free balustrade products ideal for any application.

800-963-3060
www.meltonclassics.com

| Circle Reader Service #157

Extreme Performance Commercial Insulated Glass

AZON USA Inc.



Warm-Light® spacer from Azon creates a warm-edge glass unit that reduces thermal conductivity in any climatic condition. The result is a dramatic reduction in condensation on the glass surface in cool climates and less heat transfer in warm climates, as well as lower utility costs and a more comfortable interior environment. The polyurethane core in Warm-Light spacer is 100 times less conductive than stainless steel or conventional aluminum spacer. Also enables design flexibility for a variety of building types, window sizes and styles, with standard and custom colors.

800-788-5942
www.warmedge.com

| Circle Reader Service #160

Insulated Composite Spandrel Glass Panel

Mapes Industries, Inc.

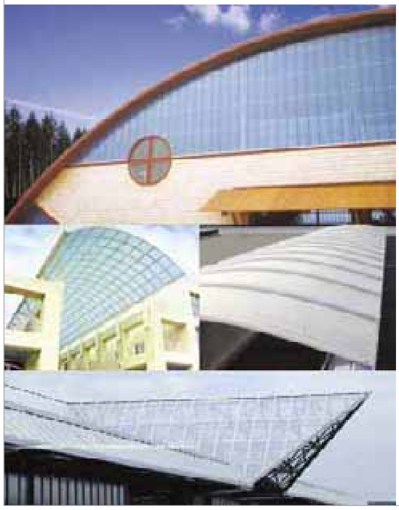
MapeSpan is a laminated composite glazing panel that combines a heat strengthened glass with ceramic frit on the #2 surface, an insulating core, and a finished interior. Laminated wall panels can be glazed in a monolithic unit from a single source which eliminates costly field labor. Specialty panels to meet fire and sound codes are also available. Interior finishes included porcelain on aluminum, Kynar, anodized and baked enamel. Consult their web site for design information or contact the factory at the number below.

800-228-2391
www.mapes.com

| Circle Reader Service #158

Polycarbonate Panels

CO-EX Corporation



For transparent roofing, skylights or side walls, consider Macrolux® BDL from CO-EX. These panels feature a unique lightweight, multi-layered polycarbonate construction giving them increased thermal insulation and structural strength with high impact resistance. BDL is a complete glazing system with all necessary fittings required to economically fasten the system to most structures. BDL panels have a clear, extruded UV absorber on both sides.

800-888-5364
www.co-excorp.com

| Circle Reader Service #161

Opaque Glass Coatings

Goldray Industries Ltd.

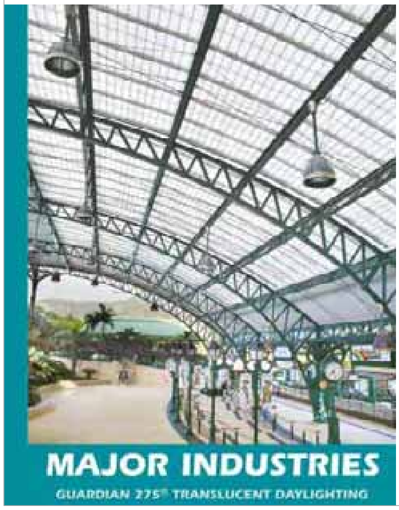
LCBA is a colorful opaque glass coating available in a wide palette of standard and custom colors including both solid and metallic. Goldray's glass cladding is an impact-and abrasion-resistant product which has an easy to clean, low maintenance surface. Customize your next project with the color and style of Goldray's opaque glass products.

800-640-3709
www.goldrayindustries.com

| **Circle Reader Service #162**

Curved Translucent FRP Panel Systems

Major Industries, Inc.



When your daylighting project demands something special, the TransCURVE™ translucent building panel system provides exceptional performance, with the added benefit of a striking, unique appearance. TransCURVE™ glazing panels feature a visually attractive aluminum grid core in several popular patterns, giving panels a refined look while maintaining exceptional strength. TransCURVE™ also features a premium architectural-grade FRP exterior skin that blocks damaging UV rays while transmitting the beauty of natural light.

715-842-4616
www.majorskylights.com

| **Circle Reader Service #165**

Anti-Reflective Glass

IGT Glass

Luxar anti-reflective glass is perfect for any glass application where glare and reflection are not wanted. Luxar reduces glare and reflection to less than 0.5%. It is perfect for museums, store fronts, stadiums, restaurants, projection rooms and display cases. It is available on low iron float glass for maximum clarity in 2mm to 12mm thicknesses to meet any project requirement.

480-767-2200
www.luxar.ch

| **Circle Reader Service #163**

Cast Glass Staircases

Nathan Allan Glass Studios Inc.

St. John's Episcopal Church, Columbia, South Carolina: 1.125-in. overall thickness, two layers of 1/2-in. clear tempered glass. Surface has exclusive Nathan Allan "Glass Sandpaper" finish, highly rated in wet or dry ASTM D2047 test results. Durable, clean-able and long-lasting. Glass layers are resin laminated. Resin is not affected by water, moisture, or glazing compounds. Bottom surface is etched to provide opaque privacy. Project specific engineering.

604-277-8533
www.nathanallan.com

| **Circle Reader Service #166**

High-Performance Translucent Building Systems

Kalwall Corporation

Gathering LEED™ points through daylighting can greatly impact any project. Kalwall's highly insulating, diffuse-light transmitting, translucent skylights, wall systems and replacement windows are uniquely suited to achieve the desired results. The use of Kalwall can contribute points in the categories of Sustainable Sites, Energy & Performance, Materials & Resources, and Indoor Environmental Quality.

800-258-9777
www.kalwall.com

| **Circle Reader Service #164**

Retractable Roof Enclosures & Skylights

OpenAire Inc.

Custom-designed retractable roof structures and operable skylights capable of spanning up to 140-ft. At the touch of a button, motorized panels retract to open up to 50% or more of the roof area. OpenAire can span up to 140-ft. and do custom designs (domes, barrel vaults, biparting, etc.) using its exclusive maintenance-free, thermally broken aluminum framing. These enclosures and operable skylights are perfect for indoor waterparks, pools, atria, and anywhere that you want to bring the outside in.

800-267-4877
www.openaire.com

| **Circle Reader Service #167**

Fire-Resistant Glass Products

Pilkington North America - Fire Protection Glass

The Pilkington Pyrostop™ fire-resistant glass products are made from special laminates of glass and transparent intumescent interlayers that create an opaque barrier against heat, flames and hot gases. Blocking the radiant heat during a fire is the key to protecting the occupants as well as the rescue teams. Pilkington Pyrostop™ and Pilkington Pyrodur™ are available through Technical Glass Products.

800-426-0279
www.fireglass.com

| Circle Reader Service #168

Resilient Athletic Flooring

Abacus Sports Installations

Abacus Sports Installations is proud to offer PADENPOR. PADENPOR resilient flooring is designed for multipurpose use, including all sports activities, dances, meetings, roller blading, etc. PADENPOR is a "dual durometer" multipurpose floor. Two products (rubber basemat and urethane) are combined to introduce two different hardnesses to the floor. The rubber underlayment (LEED and Green certified) is soft, offering resilience/ergonomics/safety. The urethanes are hard, offering not only performance (ball rebound/playability) but also durability.

800-821-4557
www.abacussports.com

| Circle Reader Service #171

Doors for Interior Architecture

Woodfold-Marco Mfg., Inc.

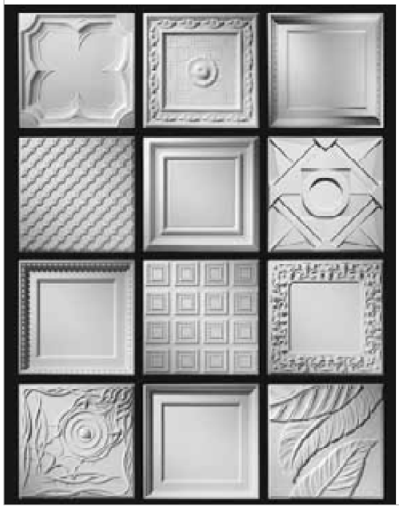
Some will say that nothing is more beautiful than wood. Woodfold-Marco would agree. Woodfold custom made accordion and roll-up doors (available in hardwood and non-hardwood finishes as well) are both functional and beautiful. Woodfold-Marco has models available for use as sight, security, and acoustic applications. Its solid hardwood roll-up doors coil conveniently overhead. And, to assure on time completion of your projects, Woodfold-Marco has the industry's best production cycle. Fax number 503-357-7185

503-357-7181
www.woodfold.com/AR

| Circle Reader Service #169

Ornamental Plaster Ceiling Tiles

Above View Mfg., By Tiles, Inc.



Above View ornamental plaster ceiling tiles are fabricated from a non-toxic, non-combustible, proprietary composition. They drop into any standard 15/16-in. T-Bar grid system. There are more than 50 standard designs, custom design work, and 1,300 custom colors and faux finishes available upon request.

414-744-7118
www.aboveview.com

| Circle Reader Service #172

Acoustical Door Seals

Zero International, Inc.

Zero's acoustical door seals and systems are designed with top-quality materials and adjustable features to guarantee easy installation, reliable performance, and sound transmission class ratings up to 51 STC for the most demanding noise-control applications. Engineered to function efficiently through millions of cycles. Vision-light systems available. Zero's adjustable gasketing systems lower noise levels and provide privacy in office buildings, apartment houses, hospitals and doctors offices, churches, and schools. For more information and a copy of Zero's 20-page "Sound Solutions" brochure, contact Zero International.

800-635-5335
www.zerointernational.com

| Circle Reader Service #170

Modular Carpet Floor Covering

Binvetec LLC

One Tile, No Limits
FEEL FREE
Cocoon
Free PATTERN
ROTATING CARPET TILES™

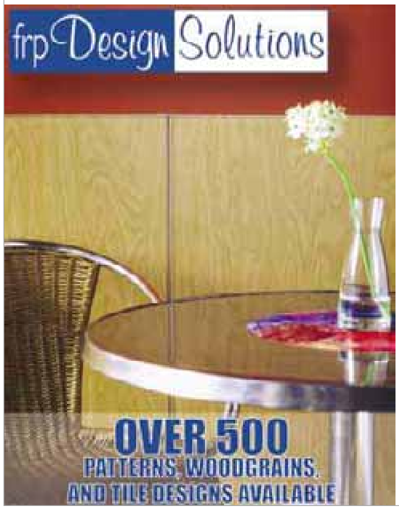
Presenting "Cocoon," and the Free Pattern Rotating Carpet Tiles™ collection. The only modular carpet floor covering specifically designed to allow a multitude of patterns to be created or no pattern at all. By grouping a few tiles, then repeating the group on the floor, a unique pattern emerges. Change the group and the pattern changes. Suited for all commercial interior environments. Email nolimits@binvetec.com

877-4-BINVETEC
www.binvetec.com

| Circle Reader Service #173

Decorative Wall Panels

Crane Composites/Kemlite Company



frpDesign Solutions is a family of decorative wall panels that provides an alternative to traditional wall coverings such as ceramic tile, wood paneling or vinyl wall coverings. Offering both functionality and design, products in the frpDesign Solutions line are made of a moisture-resistant frp panel with a decorative finish that includes myriad colors, patterns, and woodgrains, as well as a tile-look panel. Available with over 500 choices, frpDesign Solutions is easy to install and maintain. For more information, visit Kemlite on the web.

888-332-6377
www.frpdesignsolutions.com

| Circle Reader Service #174

Cast Metal Wall Surfacing Material

Gage Corporation, Intl.

Gagecast® is a cast metal wall surfacing material suitable for a variety of interior architectural applications where patterns that feature high luster, relief, durability, and cost effective installation are a requirement. Twenty-eight designs are standard, however, custom collaboration is encouraged. Gagecast® is one component of Gage Vertical Surfacing. Contact the factory for product literature and selected samples. Email gage@centurytel.net

800-786-4243
www.gageverticalsurfacing.com

| Circle Reader Service #175

Bamboo Athletic Flooring

PlybooSport

PlybooSport™ bamboo athletic flooring is offered in response to the growing demand for a LEED™ qualified sports floor. PlybooSport™ will install over most existing athletic floor systems that are appropriate for standard 3/4-in. maple flooring. Available in a natural edge grain design, this product can be sanded and refinished like maple for a durable and long wearing surface.

866-835-9859
www.plyboo.com

| Circle Reader Service #176

Crystallized Glass Ceramic Architectural Panels

Technical Glass Products

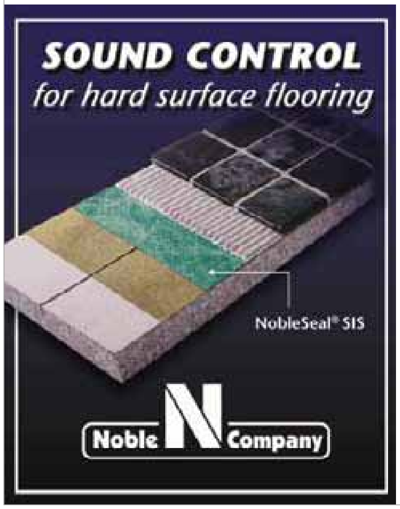
Neopariés® and Neopariés® LT are lighter yet stronger than granite. Commonly used for cladding interior and exterior walls, flooring, and counter or tabletops, they are virtually impermeable and not subject to freeze-thaw damage, penetration by rust, mortar or other staining substances. Contact Technical Glass Products at (888) 397-3473 or www.tgpamerica.com.

888-397-3473
www.tgpamerica.com

| Circle Reader Service #177

Reduce Impact Noise

The Noble Company



NobleSeal® SIS is a sheet membrane that reduces the impact noise produced by hard surface flooring (like tile and hardwood floors). SIS is only 3/64-in.-thick so it minimizes problems with transitions and the need to alter door and cabinet heights. It is effective at reducing noise (IIC=62; STC=59). SIS can be installed over all common substrates, even gypsum concrete and radiant heating systems. SIS can also protect thin-set tile from cracking and provide waterproofing. Visit their web site. Email richard@noblecompany.com

800-878-5788
www.noblecompany.com

| Circle Reader Service #178

Porcelain Stone

Viva Ceramica

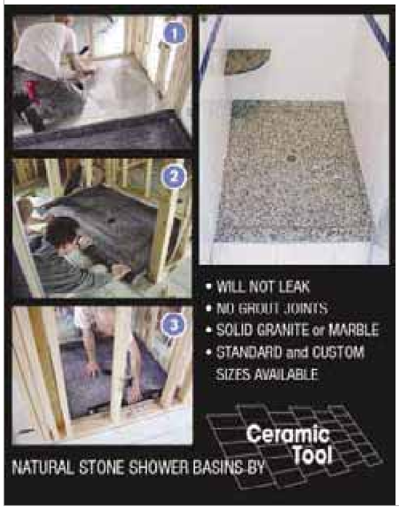
At Viva, they have always held to the idea of creating for themselves rather than for the market. IRIDIUM is created to be exclusive, for those who understand and know how to appreciate the value of things that last and the work and passion that is part and parcel of their ceramic workshop. A metallic glaze with iridescent tones creates an absolutely new type of surface. Ideal for homes, offices, shops and public venues.

www.cerviva.it

| Circle Reader Service #179

Solid Stone Shower Basins

Ceramic Tool Company


1
2
3
• WILL NOT LEAK
• NO GROUT JOINTS
• SOLID GRANITE or MARBLE
• STANDARD and CUSTOM SIZES AVAILABLE
NATURAL STONE SHOWER BASINS BY
Ceramic Tool

The Buffalo Stone Shower Basin is a single-piece shower floor that can be installed easily by one trade, in less than an hour. It was developed to eliminate the labor, quality, and time inefficiencies of traditional mud-set showers. Granite, marble, and limestone are available in standard and custom shapes. This natural stone basin will not leak and offers a unique drain system. Choosing a Buffalo Stone basin creates a beautiful and lasting impression for both multi-unit hospitality and residential applications.

800-236-5230
www.ceramictool.com

| Circle Reader Service #180

Green Waterfalls

Harmonic Environments, Inc.

Harmonic Environments is the only waterfall manufacturer to offer ZonePure™ water purification systems with every waterfall, making their products uniquely suited for health-care, hospitality, offices, or anywhere clean and healthy water features are desired. Each custom waterfall can be created using environmentally friendly materials.

800-497-3529
www.HarmonicEnvironments.com

| Circle Reader Service #183

Architectural Sheetmetal Products

CopperCraft

CopperCraft creates meticulously formed dormers, spires, cupolas and other specialty sheet metal products using copper and other quality metals. Their Old World craftsmen will work with your ideas to develop custom pieces for most any project. Their parent company, Fabral, manufactures high quality architectural metal roofing and cladding systems.

800-486-2723
www.coppercraft.com

| Circle Reader Service #181

Moveable Walls

Steelcase Inc.

Moveable walls simply outperform traditional drywall construction, any way you cut it. Strong and durable, yet reusable. Fully assembled and ready to install, for easier, faster installation and change. They're quieter, more environmentally sound and offer more aesthetic options. Plus they qualify for accelerated depreciation for faster payback and improved cash flow.

800-333-9939
www.steelcase.com

| Circle Reader Service #184

Horizontal Wall-Mounted Mailboxes

Custom Home Accessories, Inc.

These versatile new multi-compartment mailboxes are ideal for apartment, office and custom mail center applications. Custom Home Accessories has upgraded the security of their horizontal mailboxes with heavy-gauge doors and high security locks to meet or exceed the newest USPS 4C standards. Units come in 7 different colors with a variety of configurations available.

800-265-0041
www.mailboxes.info

| Circle Reader Service #182

Art Presentation

Walker Display Incorporated

Life's all about change and so is Walker Display when it comes to art presentation. The Walker system frees you to explore all your options. No-More-Holes frees you to rearrange your artwork with ease and speed. Embrace change!

800-234-7614
www.walkerdisplay.com

| Circle Reader Service #185

TO ADVERTISE: Contact Deidre Allen
T: (212) 904-2010 / F: (609) 426-7136
deidre_allen@McGraw-Hill.com

Public Seating

Arconas

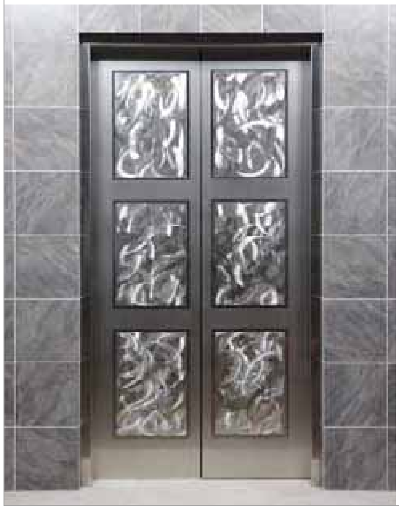
Arconas, public seating specialists, provides modular public seating solutions for high impact waiting areas in: airports; bus, rail and ferry terminals; healthcare; courthouses; and universities. Their award-winning, high performance public seating lines are designed to the highest standards of durability, comfort, safety and security, with built-in easy maintenance features.

800-387-9496
www.arconas.com

| Circle Reader Service #186

Elevator Door Facings

Gage Corporation, Intl.



ECO-NOR offers six distinctive pre-decorated elevator door facings in 18-ga. stainless steel. ECO-NOR is competitively priced, making it an ideal choice for remodeling or budget sensitive projects. Finishes of all designs complement existing or new #4 stainless steel frames. ECO-NOR offers prompt lead times without the need for prior specification. ECO-NOR is a product of Northern Engraving Corporation. Fax number 608-269-7622 Email gage@centurytel.net

800-786-4243
www.eco-nor.com

| Circle Reader Service #189

Environmentally Conscious Outdoor Furniture

Modern Outdoor

Modern Outdoor offers three complete lines of high-style, clean-lined environmentally conscious outdoor furniture. The Modern Outdoor Collections are commercial grade products designed for use in all manner of public spaces—restaurants, hospitality, parks, resorts, hotels—yet have an aesthetic that is perfect for a residential client's backyard setting. Their products now come in ipe or polyboard, stainless steel or powder-coated steel, and a natural composite material. They offer net pricing to qualified members of the trade. View the entire collection online.

818-785-0171
www.modernoutdoor.com

| Circle Reader Service #187

Group Washing System

Neo Metro

Continuity and unlimited washstation configurations makes the Neo-Metro®, System M2 Series a groundbreaking group washing system. Optionally equipped with sensors, soap dispensers, and a tankless hot water heater, the unit offers additional attributes for a sleek and functional design for contemporary environments. Fax number 626-937-4725 Email info@neo-metro.com

800-591-9050 or 626-855-4854
www.neo-metro.com

| Circle Reader Service #190

Adjustable-Height Worksurfaces

Steelcase Inc.

The Airtouch™ worksurface lifts with just a touch and feels like it's floating on air. Patent-pending Airtouch technology allows you to raise or lower your worksurface quickly (17-in.-per-second) or slowly—the choice is yours. Without electricity or power cords. So stand up and bring your worksurface with you.

800-333-9939
www.steelcase.com

| Circle Reader Service #188

The Art and Science of Cold Cathode

Architectural Cathode Lighting Inc.

Patent Pending
Patent Pending
Patent Pending

Streamlites expresses a new and exciting language of hardware that transforms into elegant structures supporting the cold cathode lamp with minimalist sensibility. Streamlites have end-to-end illumination, and are available in several standard lengths and an array of colors. Streamlites offer unlimited possibilities that are both classic and timeless.

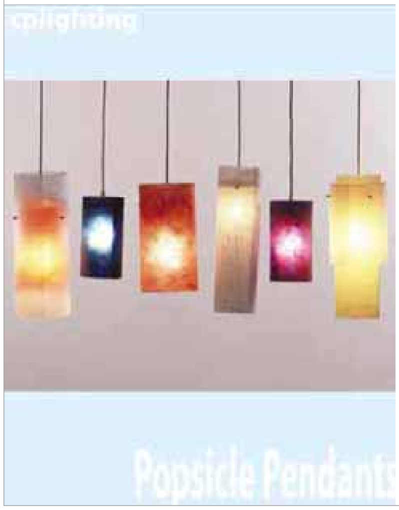
323-581-8800
www.cathodelighting.com

| Circle Reader Service #191

CIRCLE # ON READER SERVICE CARD OR GO TO HTTP://ARCHRECORD.CONSTRUCTION.COM/READERSERVICE/READERSERVICE.ASPX

Custom Light Fixtures

CPLIGHTING



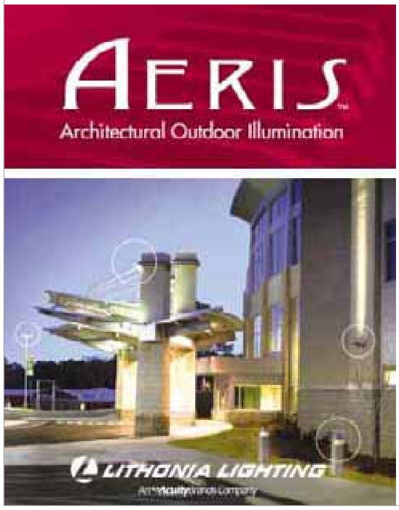
CPLIGHTING offers a wide variety of custom made acrylic light fixtures designed by Christopher Poehlmann. The UL listed, eco friendly *Popsicle Pendant* series features recycled acrylic shades that will accommodate 75W type A bulbs or Edison base compact fluorescents. These fixtures are offered in a choice of 25 colors to meet your specific project needs. The plastic *Popsicle Pendants* are a perfect fit for residential, commercial and hospitality interiors. Go to their web site to see the complete line of CPLIGHTING designs including the *newGROWTH* aluminum branch chandelier.

866-597-4800
www.cplighting.com

| Circle Reader Service #192

Complete Outdoor Lighting Solution

Lithonia Lighting



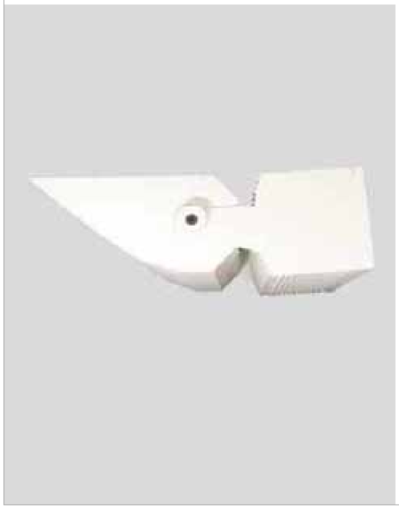
Lithonia Lighting Outdoor products are as versatile as they are reliable, and with the Aeris Architectural Outdoor family, innovative and inspirational designs create a complete outdoor lighting solution. Lithonia's products include: area and roadway luminaires; wall mounted luminaires; flood luminaires; and bollards.

800-279-8041
www.lithonia.com/aeris

| Circle Reader Service #195

Large Lighting for Large Spaces

Engineered Lighting Products



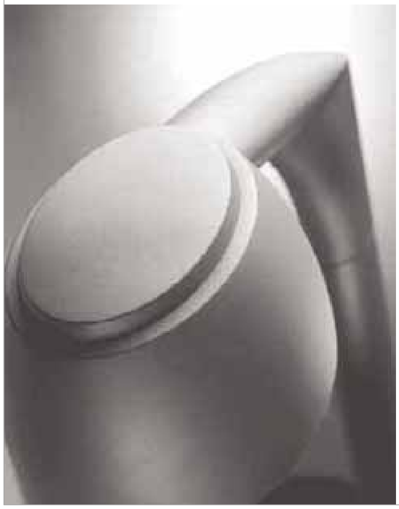
These extruded, A15 fixtures are 7-1/4-in. by 25-5/8-in. by 28-in. They tilt for precise aiming of the asymmetric beam and can be secured in place. Interior and exterior wet location styles are available in one or two lamp configurations for Metal Halide, HPS or Fluorescent models. Fax number 626-579-6803 Email elp2@aol.com

626-579-0943
www.elplighting.com

| Circle Reader Service #193

New Shapes with Oval Series

Lumec Inc.



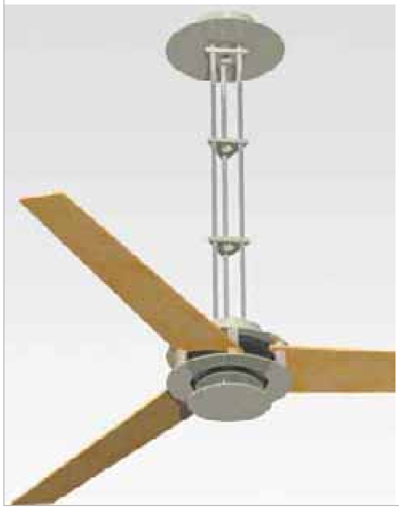
The asymmetrical shape of the Oval Series represents a new era in architectural design. Its elliptical profile offers a bold alternative in a world of circular and rectilinear products. Softly contoured, the Oval has undeniable appeal and a distinctive presence that enhances the architectural environment. Meet them at AIA 2006.

450-430-7040
www.lumec.com
AIA Booth #1827

| Circle Reader Service #196

Architectural Ceiling Fans & Lighting

G Squared



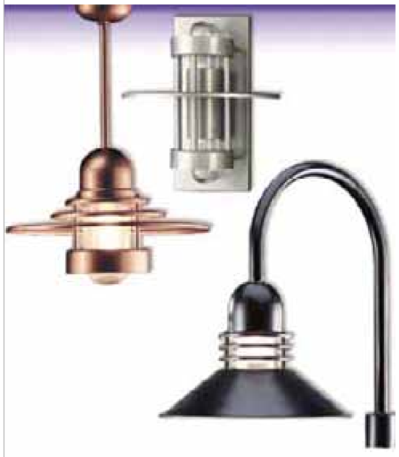
Balanced design that is light and airy. Moving sculpture…The San Francisco ceiling fan is a GOOD DESIGN Award winner by Mark Gajewski. Whisper quiet, powerful, reliable and beautifully made. Also available with a light kit. Lifetime warranty. Buy great fan and lighting designs on G Squared Art's web site or call.

877-858-5333
www.g2art.com

| Circle Reader Service #194

Energy Efficient Lighting

Luraline Products Company



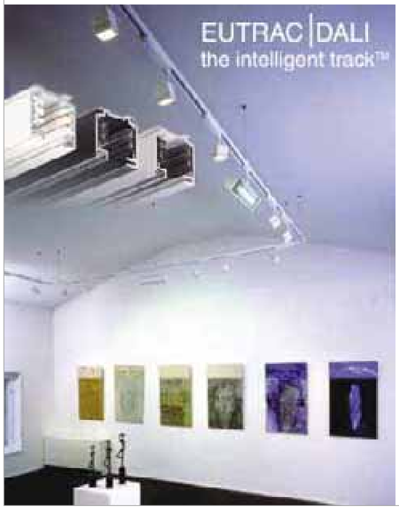
The Helōs collection features a versatile, modern design enhanced by extraordinary durability and energy efficiency, making it ideal for interior and exterior commercial and residential spaces. Offered in pendant, ceiling, wall and post-mount configurations, with a choice of incandescent or energy-efficient compact fluorescent or HID lamping. A full palette of painted and metallic finishes is available. Custom colors on request.

800-940-6588
www.luraline.com

| Circle Reader Service #197

Lighting System

Selux Lighting



EUTRAC|DALI Intelligent Track™ lighting system offers adapters that can accommodate virtually any manufacturers' track lighting fixtures. Specification grade 2-circuit/2-neutral track system includes digital bus option for integration with DALI and other digital protocols. EUTRAC LightComposer® software/hardware interface enables control of individual light fixtures for custom dimming and automations.

845-691-9030
www.eutrac.com/usa
Light Fair Booth #3103

| Circle Reader Service #198

Streetscape Products

East Jordan Iron Works, Inc.

Detectable Warning Plates
Tree Grates

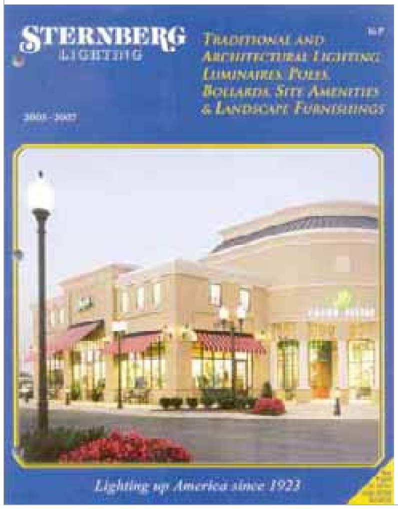
On your next streetscape project use high-quality, durable, cast iron tree grates and detectable warning plates. EJIW tree grates feature innovative 3-dimensional designs and are pedestrian safe. Many grates can be personalized with custom lettering and images. Visual contrast, an easy to install, slip-resistant surface, makes EJIW's detectable warning plates a natural for your curb ramp. The plates are in compliance with ADA Accessibility Guidelines.

800-626-4653
www.ejiw.com

| Circle Reader Service #298

Traditional & Architectural Lighting Products

Sternberg Lighting


STERNBERG
LIGHTING
Traditional and Architectural Lighting Luminaires, Poles, Bollards, Site Amenities & Landscape Furnishings
2005 - 2007
Lighting up America since 1923

STERNBERG LIGHTING manufactures traditional and architectural lighting luminaires, poles, bollards, site amenities and landscape furnishings, including street clocks, street bells, traffic signs, street signs, cast park benches, trash receptacles and mailboxes. Luminaires can be specified with high performance lamping reflectors and refractors. New STAR-SHIELD roof optics and OPTI-SHIELD louver optics NIGHTSKY™ systems are available. Lighting and other products used by cities, towns, main streets, parks, train stations, shopping centers, colleges, banks and more. Call, fax or e-mail for their 200-page catalog.

800-621-3376
www.sternberglighting.com

| Circle Reader Service #199

Fall Protection Systems

Kee Industrial Products, Inc.

KeeGuard® fall protection systems are independently tested to meet or exceed OSHA Standard CFR 29 1910.23 and 1926.500, which require the presence of a barrier within 6-ft. of roof edges. The modular, freestanding guardrail system installs easily on flat or low-sloped roofs without penetrating the roof membrane. It is galvanized for corrosion-resistance and features a new "drop-in" style fitting component that halves installation time and accommodates more varied design configurations. KeeGuard systems are also available to fit skylights, roof hatches, stairwells and walkways.

800-851-5181
www.KeeGuard.com

| Circle Reader Service #299

Concealed Emergency Lighting

Concealite Life Safety Products

CONCEALITE
LIFE SAFETY PRODUCTS
Activated
Normal View

Concealite's 5000 Series emergency lighting is stored behind a panel in the wall or ceiling, until needed, to preserve architectural and interior design while meeting all national and state code requirements. The 5000 Series is designed for installation in gypsum board, plaster, concrete, brick or acoustical tile applications.

www.concealite.com

| Circle Reader Service #297

Pedestrian & Vehicular Truss Style

Steadfast Bridges

New and improved architectural styles and looks are often custom designed to provide superior aesthetic appeal. One such new approach is the "Archway" Style Bridge, a new pedestrian and vehicular truss style from Steadfast Bridges. The Archway differs from other Steadfast Bridge styles in that it features a cambered bottom chord that emphasizes a traditional arched design. This allows for open clearance above the bridge deck while enhancing the aesthetic beauty and distinction below the deck.

800-749-7515
www.steadfastbridge.com

| Circle Reader Service #300

AIA Notice of AIA Candidates and Convention Business Items

Candidates for Institute Offices

Elections for the Institute's next First Vice President/President-elect, two Vice Presidents, and Secretary will be held June 8–10, 2006, at the AIA 2006 National Convention and Design Exposition in Los Angeles. If no candidate for First Vice President obtains a majority of the votes cast during the initial round of voting on June 8–9, a run-off election will take place on June 10, 2006. The Institute's Secretary pro tem, Lawrence R. Livergood, AIA, has certified the following candidates:

For First Vice President/President-elect
Paul D. Boney, FAIA (AIA North Carolina)
Marshall Purnell, FAIA (AIA Washington, D.C.)
John C. Senhauser, FAIA (AIA Cincinnati)

For Vice President
George Miller, FAIA (AIA New York Chapter)
Miguel Rodriguez, AIA (AIA Miami)

For Secretary
Glenn H. Fellows, AIA (AIA Albuquerque)
David R. Proffitt, AIA (AIA Central Kentucky)

Proposed Bylaws Amendments

The AIA Board of Directors is sponsoring amendments to the Institute's Bylaws, which are scheduled for consideration by the delegates at the annual business meeting in Los Angeles on June 10, 2006. Bylaws amendments require the approval of a two-thirds majority of all votes accredited to be cast at convention.

Bylaws Amendment 05-A—Board Membership for Associate and CACE Representatives to the Executive Committee

In measures implemented over the years, the Institute has provided for representation of Associates and of the Council of Architectural Component Executives (CACE) on both the Board of Directors and the Executive Committee of the Institute. As a result of these actions, the following governance provisions currently apply:

- The Associate members of the Institute are represented on the Board by a Director chosen by a committee of Associates. The Associate Director serves on the Board for a one-year period, and has full voting rights in that capacity during that time. (AIA Bylaws, Section 6.02; AIA Rules of the Board, Section 6.11.) Upon the conclusion of his/her service on the Board, this individual, as the "immediate past Associate Director," becomes a member of the Executive Committee. During his/her one-year term of service in that capacity, he/she enjoys full voting rights on the Executive Committee (AIA Bylaws, Section 6.5), but is no longer a member of the Board and has no voting rights on that body.
- The President of CACE is a Director for the one-year period of his/her presidency, and enjoys full voting rights as a Board member during that time. (AIA Bylaws, Section 6.04.) Upon the completion of that one-year period, the individual leaves the Board and, as the "immediate past president" of CACE, becomes a voting member of the Executive Committee. (AIA Bylaws, Section 6.5.) Like the Associate representative to the Executive Committee, the CACE representative has no voting rights on the Board of Directors.

The proposed amendment, as sponsored by the Board of Directors, would revise Sections 6.02, 6.04 and 6.5 of the Institute Bylaws to make both the Associate and CACE Representatives to the Executive Committee full voting members on the AIA Board of Directors and to effect related changes.

Bylaws Amendment 05-B—Voting Rights by Associate Directors Concerning Dues for Architect Members

Section 2.233(b) of the Institute's Bylaws currently provides: "Associates and International Associates may not vote on dues for Architect members." The evident purpose of this provision is to ensure that only Architect members will have the right to vote on dues changes affecting their category of membership.

Strictly interpreted, however, Section 2.233(b) has an apparently unanticipated consequence—it prevents the Institute's Associate Director from voting (as a Board member) on Board actions and (as a delegate-at-large) on convention actions having to do with Architect dues. It similarly restricts the Associate representative to the Executive Committee from voting on Architect member dues in actions before that body. Because neither of these positions existed at the time the relevant Bylaws language was adopted, there seems no reason to think that its adoption was meant to cause this result. Moreover, the language not only appears inequitable on its face, but may even be seen as interfering with these individuals' fiduciary duties as Board and/or Executive Committee members to weigh in on dues-related matters.

The proposed amendment, as sponsored by the Board of Directors, would revise Section 2.233(b) of the Institute's Bylaws to eliminate the restrictions described above.

Resolutions

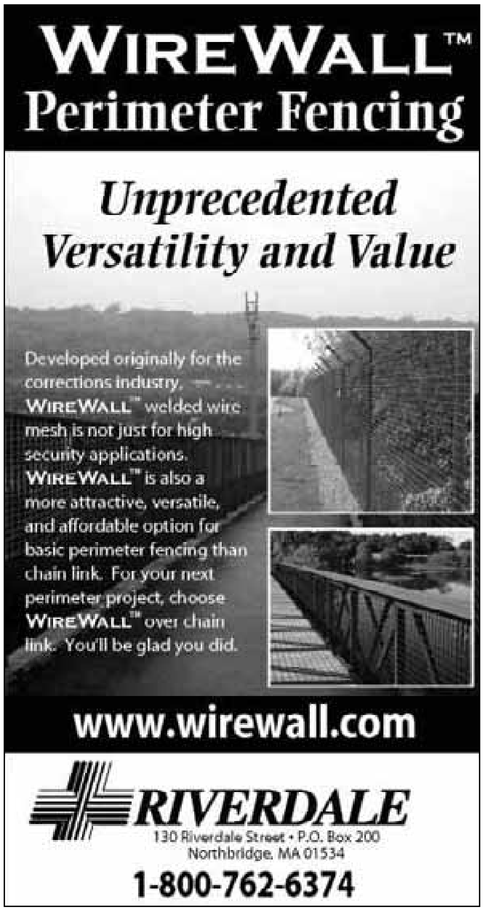
The delegates at the AIA 2006 National Convention and Design Exposition will be asked to consider the following resolutions, which require approval by a majority vote:

06-1 Full Function Electronic Documents for All Firms, Small and Large
06-2 Recognition of Newly Licensed Architect Members
06-3 Appreciation of Retiring Members of the Council of Architectural Component Executives
06-4 Appreciation to Retiring Executive Committee and Board Members
06-5 Appreciation to the Host Chapter
06-6 Appreciation to Convention Committees
06-7 Appreciation to Exhibitors
06-8 Appreciation to Kate Schwennsen, FAIA, and Barry Jones, AIA

For candidates' statements and the full text of the proposed Bylaws amendments and resolutions, visit the AIA Web site at *www.aia.org.*

ADVERTISEMENT

EQUIPMENT & MATERIALS



WIREWALL™ Perimeter Fencing

Unprecedented Versatility and Value

Developed originally for the corrections industry, WIREWALL™ welded wire mesh is not just for high security applications. WIREWALL™ is also a more attractive, versatile, and affordable option for basic perimeter fencing than chain link. For your next perimeter project, choose WIREWALL™ over chain link. You'll be glad you did.

www.wirewall.com

RIVERDALE
130 Riverdale Street • P.O. Box 200
Northbridge, MA 01534
1-800-762-6374

POSITIONS AVAILABLE

CRDA

REQUEST FOR PROPOSALS

The Casino Reinvestment Development Authority (CRDA), established by the State of New Jersey to reinvest a portion of gaming revenues to revitalize Atlantic City and other areas throughout the state, is engaged in an ambitious effort to revitalize and improve the quality of architecture along the world-famous Boardwalk.

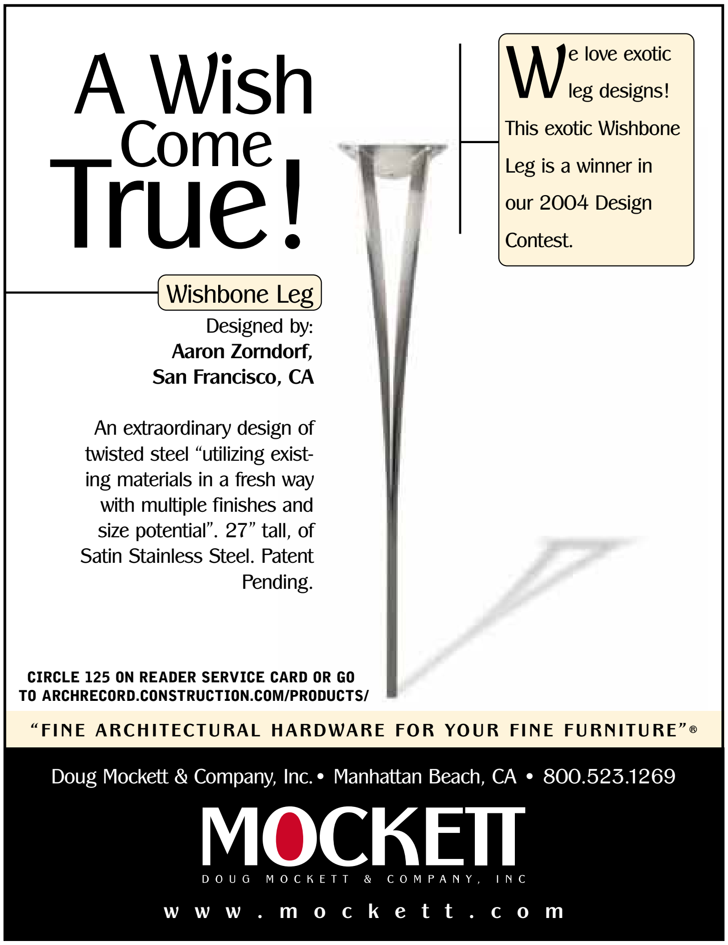
The Authority is now accepting proposals and qualifications from architectural firms to address various blocks along the Atlantic City Boardwalk (entailing rehabilitation, new design and preservation) as part of this ongoing revitalization effort. Designs must be in conformance with the *Design Standards for the Atlantic City Boardwalk* (visit www.njcrda.com/ac_boardwalk.html).

For a copy of the RFP and more information, visit...

WWW.SMPSCAREERCENTER.ORG
Find marketing/BD professionals with A/E/C exper. Call 800-292-7677, ext. 231.

CONSTRUCTION/ARCHITECTURAL
Drafter with background and experience in an architect's office to assist developer/architect in the design and construction of high-end custom residential hillside developments, medical facilities, and Spanish/Colonial revivalist buildings. Knowledge of building materials and products and their use, and engineering practices. The job requires good working knowledge of computer drafting of drawings, especially on Autocad 2004, 3D Studio 5.1; prepare colored renderings and construct 3D models. Must be able to interface with subcontractors, construction budge control, quality control, etc. Must be able to work with various city and public agencies in obtaining approvals, permits, etc. Job's location San Gabriel Valley. Fax resume with experience & remuneration details (818) 790-4596.

SENIOR ARCHITECT
USKH, Inc., a multidiscipline firm providing services to clients throughout the state of Alaska since 1972, has a unique opportunity, in our Fairbanks, Alaska office, for a professional architect looking to expand their horizons and enrich their life, as well as their career. Candidate should be proficient in AutoCAD with 5 years of progressive architectural experience; should be ready to assume project management duties; and should have excellent communication skills. The successful candidate must be registered in Alaska or have the ability to get registered in the first 6 months of hire. An interest in professional growth and advancement is a must. USKH has a team oriented culture and believe that our employees are our most important assets. Full-time employment with benefits. Salary range: $65,000-$90,000 DOE. Employer will assist with relocation costs. All interested candidates should submit a resume to: hr@uskh.com; fax (907) 343-5217; or mail to 2515 A Street, Anchorage, AK 99503. AA/EEO



A Wish Come True!

Wishbone Leg
Designed by:
Aaron Zorndorf, San Francisco, CA

An extraordinary design of twisted steel "utilizing existing materials in a fresh way with multiple finishes and size potential". 27" tall, of Satin Stainless Steel. Patent Pending.

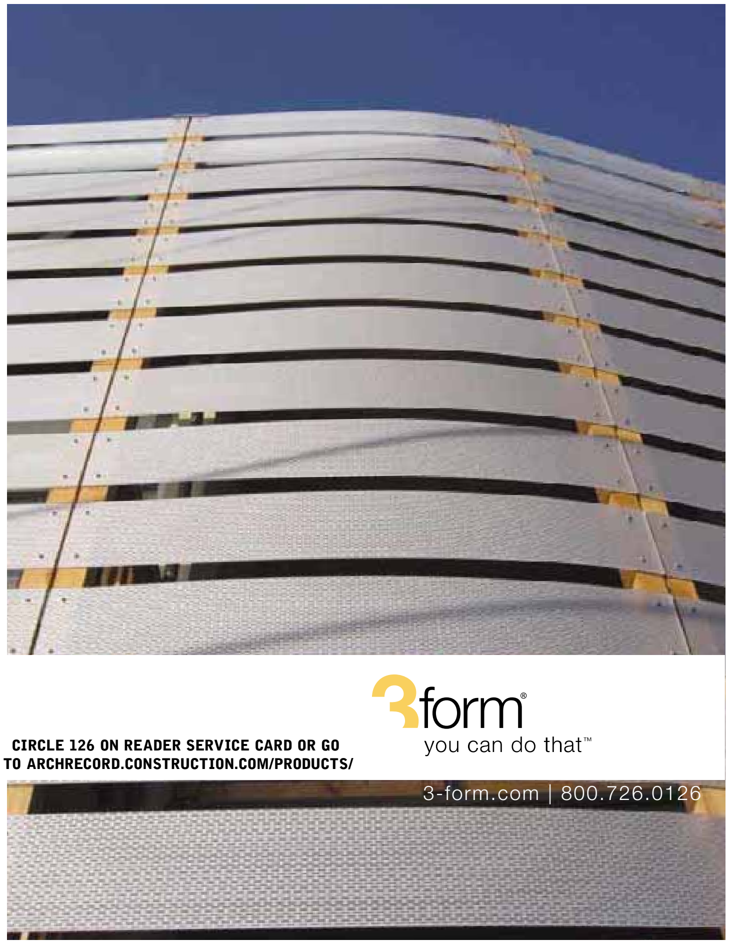
We love exotic leg designs! This exotic Wishbone Leg is a winner in our 2004 Design Contest.

CIRCLE 125 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

"FINE ARCHITECTURAL HARDWARE FOR YOUR FINE FURNITURE"®

Doug Mockett & Company, Inc. • Manhattan Beach, CA • 800.523.1269

MOCKETT
DOUG MOCKETT & COMPANY, INC
www.mockett.com



CIRCLE 126 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

3form®
you can do that™
3-form.com | 800.726.0126

Arts-Supplies.net Hanging Systems

PICTURE HANGING SYSTEMS

Our various hanging systems offer an array of user-friendly solution, supporting from 1 to 600 lbs!

Visit our online store

www.arts-supplies.net

OR

Call us toll-free

1 866 935 6949

And visit us at the AIA 06

NATIONAL CONVENTION AND DESIGN EXPOSITION

LOS ANGELES

Booth 2722

CIRCLE 127 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

MIT Strata Center, Cambridge, Mass
800-999-2645
CASCADE COIL DRAPERY
™
www.cascadecoil.com
Frank O. Gehry and Associates

CIRCLE 128 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

Turning Gray Concrete GREEN

These microscopic, glassy spheres are fly ash – and at Headwaters Resources, we sell millions of tons of them every year.

Produced by burning coal at electric power plants, fly ash might be destined for disposal in a landfill. But when added to concrete, fly ash makes concrete easier to work, stronger and more durable.

Fly ash also enhances the environmental performance of concrete. Mining and manufacturing of natural raw materials can be reduced along with decreasing greenhouse gas emissions. In fact, using a ton of fly ash can save almost a ton of CO_2 emissions from being introduced into the atmosphere. In addition to concrete, fly ash is used in mortars, stuccos, paints, artificial stone, carpets, ceiling tiles, soil cement, pervious concrete and a variety of other building materials.

That's an improvement worth specifying.

Contact Headwaters Resources for free technical literature and information on how fly ash use benefits the environment.

CONTINUING EDUCATION AIA REGISTERED PROVIDER

U.S. GREEN BUILDING COUNCIL MEMBER

HEADWATERS RESOURCES

www.flyash.com · 1-888-236-6236

CIRCLE 129 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

urbān

affordable, modern

STAINLESS STEEL DOOR HARDWARE

Trimco

Los Angeles, CA 90023 | 323/262-4191 | trimcobbw.com

CIRCLE 130 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

connecting people_projects_products

“My search results need to be relevant, and I want to be able to save, share, and evaluate products easily.”

Robin Elmslie Osler
Elmslie Osler Architect, New York
www.eoarch.com

Gillett / Klinkowstein Residence, New York

McGraw_Hill CONSTRUCTION Network® for products

Now you can.

Introducing the new McGraw-Hill Construction Network® for products

Experience faster, easier product selection. Online.

Imagine being able to find and evaluate the best products for your projects effortlessly. Explore products in real projects. Gain inspiration from innovative product applications. Identify the right green products. Save, manage and share product information in your own "workspace." Download and insert 3-part specs and CAD details into construction documents quickly. Click, and connect to local reps. Deeper content. Wider choices. Faster searches. All this and more — with greater speed and convenience than ever before.

The new McGraw-Hill Construction Network for products. Easy. Comprehensive. Accurate. Innovative. Inspiring. Built on Sweets' 100-year history of connecting you to product information and intelligence. A better online specification experience than any single product web site or search engine listing alone. At your fingertips. One connecting point. So you can get what you need to realize your vision. Your work. Your Network. A winning combination. Now, what do you need to find?

MAR64NFPA

Go to products.construction.com

The McGraw-Hill Companies

ADVERTISERS INDEX

Bold: *Indicates Page Number.* *Italic: Indicates Reader Service Number.* Ⓢ: *Indicates Sweets Marketplace Participation*

250	*126*		3form *3-form.com*
10-11			Adobe *adobe.com*
238	*124*	Ⓢ	Advance Lifts *advancelifts.com*
71	*49*	Ⓢ	AFG Glass *afgglass.com*
216			AIA *aia.org*
239,249			AIA *aia.org*
16	*9*	Ⓢ	Alcoa Architectural Products *alcoacladdingsystems.com*
62	*44*	Ⓢ	AltusGroup *altusprecast.com*
221	*113*	Ⓢ	Andersen Commercial Group *andersenwindows.com*
235	*119*		Arakawa Hanging Systems *arakawagrip.com*
198	*86*		Architectural Area Lighting *aal.net*
255			Architectural League *archleague.org*
14			Architectural Record *archrecord.construction.com*
67	*46*		Architectural Woodwork Institute *awinet.org*
cov2-1	*1*	Ⓢ	Armstrong *armstrong.com*
61	*43*		Artemide *artemide.com*
251	*127*		Arts-Supplies.net Hanging Systems *arts-supplies.net*
73	*51*		B-K Lighting *bklighting.com*
235	*120*		Bear Creek Lumber *bearcreeklumber.com*
210	*94*	Ⓢ	Belden Brick Company, The *beldenbrick.com*
68	*47*		Belgard *belgard.biz*
255	*131*		Berman Glass Editions *bermanglasseditions.com*
226	*107*	Ⓢ	Bilco Company, The *bilco.com*
164	*71*		Blanco *blancoamerica.com*
232			BNi Building News *bnibooks.com*
79	*54*	Ⓢ	Bobrick *bobrick.com*
65	*45*		Bomanite *bomanite.com*
195	*84*		Boyd Lighting *lightspacebyboyd.com*
52	*37*	Ⓢ	BPB America Inc *bpb-na.com*
60	*42*	Ⓢ	Bradley Corporation *bradleycorp.com*
72	*50*		Brayton International *brayton.com*
228	*109*		Buechel Stone Corp *buechelstone.com*
35	*23*	Ⓢ	Cambridge Architectural Mesh *architecturalmesh.com*
142	*67*		Canterbury International *canterburyintl.com*
251	*128*		Cascade Coil Drapery *cascadecoil.com*
29	*17*	Ⓢ	Ceilings Plus *ceilingsplus.com*
26	*16*		CEMEX *cemexusa.com*
95	*59*	Ⓢ	CENTRIA Architectural Systems *centria.com*
214	*98*		Charles Loomis *charlesloomis.com*
166	*73*	Ⓢ	CHMI *chmiarch.com*
74	*52*		CNA AEC Design Liability *planetriskmanagement.com*
163	*70*		Columbia Forest Products *columbiaforestproducts.com*
194	*83*		Cooper Lighting *cooperlighting.com*
201	*88*	Ⓢ	Copper Sales Inc *unaclad.com**
171	*74*	Ⓢ	Cornell Iron Works *cornelliron.com*
225	*106*	Ⓢ	CR Laurence Co Inc *crlaurence.com*
213	*97*		Delray Lighting Incorporated *delraylighting.com*
238,250	*123,125*		Doug Mockett & Company Inc *mockett.com*
99	*61*	Ⓢ	DuPont Corian *corian.com*
173	*75*	Ⓢ	DuPont Tyvek *tyvek.com*
144	*69*	Ⓢ	EFCO Corporation *efcocorp.com*
215	*99*		EIMA Association *eima.com*
103	*65*		Ellington *ellingtonfans.com*
191	*81*		elliptipar *elliptipar.com*
20	*12*		Engineered Lighting Products *elplighting.com*
76	*53*	Ⓢ	Fabral Metal Wall and Roof Systems *fabral.com*
97	*60*	Ⓢ	Fypon *fypon.com*
182-183	*79*		Gardco Lighting *sitelighting.com*
200	*87*		Ground Floor Engineering *grounfl.com*
232	*113*		Gyford Productions *standoffsystems.com*
222-223	*104*		Hambro *hambrosystems.com*
234	*118*		Hampstead Lighting *hampsteadlighting.com*
cov-4	*133*	Ⓢ	Haworth *haworth.com*
211	*95*		HDI Door Hardware *hdidoorhardware.com*
209	*93*		HDI Railing Systems *hdirailings.com*
251	*129*		Headwaters Resources *flyash.com*
48-49	*145*	Ⓢ	Hunter Douglas Contract *hunterdouglas.com*
70	*48*	Ⓢ	illbruck *illbruck-archprod.com*
206	*91*		Indiana Limestone Company *indianalimestonecompany.com*
12	*7*		Innovision Flooring Corp *innovisionflooring.com*
196	*85*		Insight Lighting *insightlighting.com*
233	*116*	Ⓢ	Invisible Structures Inc *invisiblestructures.com*
2-3	*2*	Ⓢ	IR - Schlage *schlage.con*
80-81	*55*		Italian Trade Commission *marblefromitaly.com*
205	*90*	Ⓢ	Johnsonite *johnsonite.com*
231	*112*	Ⓢ	Julius Blum & Co Inc *juliusblum.com*
45	*33*	Ⓢ	Kawneer Company Inc *kawneer.com*
38	*26*		Kepco+ Incorporated *kepcoplus.com*
55	*38*		Kim Lighting *kimlighting.com*
36	*24*	Ⓢ	Kingsley-Bate *kingsleybate.com*
64A-D			Kohler *kohler.com*
212	*96*	Ⓢ	KONE *kone.com*
30,31	*18,19*		KraftMaid Cabinetry *kraftmaid.com*
41	*29*		Lamarite Slate by Tamko *lamarite.com*
202	*89*		Leviton Manufacturing Co *leviton.com*
58	*40*		LightingUniverse.com *lightinguniverse.com*
220	*102*		Linetec *linetec.com*
181	*78*		LiteTouch *litetouch.com*
46-47	*45*	Ⓢ	Lonseal *lonseal.com*
187	*80*		Lumec & Lumec Scheder *seegreatshapes1.com*
15	*8*	Ⓢ	Lutron *lutron.com*
40	*28*		Maple Flooring Manufacturers Assn *maplefloor.org*
6-7	*5*		Marvin Windows & Doors *marvin.com*
252-253			McGraw-Hill Construction *construction.com*
236-237			McGraw-Hill Construction *construction.com*
217			McGraw-Hill Construction *construction.com*
42	*30*	Ⓢ	McNichols Co *mcnichols.com*
175	*76*	Ⓢ	MechoShade Systems Inc *mechoshade.com*
34	*22*		Modern Fan Co, The *modernfan.com*
102	*64*	Ⓢ	Mortar Net *mortarnet.com*
233	*114*		Mountain Lumber *mountainlumber.com*
234			National Building Museum *nbm.org*
165	*72*	Ⓢ	National Terrazzo & Mosaic Assn *ntma.com*
208	*92*		NCARB *ncarb.org*
233	*117*		Northwest Door Inc *nwdusa.com*
50-51	*36*	Ⓢ	Oldcastle Glass *oldcastleglass.com*
24-25	*15*		PCI/Precast/Prestressed Concrete Inst *pci.org*
217	*34*	Ⓢ	PGT Industries *pgtindustries.com*
230	*111*		Pine Hall Brick Co Inc *pinehallbrick.com*
59	*41*		Poltrona Frau *frauusa.com.com*
91	*58*		Portland Cement Association *cement.org*
22-23	*14*	Ⓢ	PPG *ppgideascapes.com*
143	*68*	Ⓢ	PPG *ppgideascapes.com*
193	*82*		Prescolite *prescolite.com*
44	*32*	Ⓢ	Prosoco *prosoco.com*
176	*77*		Prudential Lighting *prulite.com*
56	*39*		Quikrete *quikrete.com*
233	*115*		Quilite *quilite.com*
219	*101*		Rejuvenation Inc *rejuvenation.com*
18	*10*		Renaissance Lighting *renaissancelighting.com/5*
90	*57*		Rocky Mountain Hardware *rockymountainhardware.com*
33	*21*		SageGlass *sage-ec.com*
104	*66*		Schott Corporation *us.schott.com*

For additional information on these advertisers, circle corresponding number on Reader Service Card, or go to archrecord.construction.com/products.
To reserve your 2005 Sweets call 1-800-442-2258

ADVERTISERS INDEX continued

235	121		Seiho International Inc seiho.com
32	20		Selux selux.com/usa
101	63	Ⓢ	Sherwin-Williams sherwin-williams.com
43	31	Ⓢ	Simpson Strong-Tie Company Inc simpsonstrongwall.com
21	13	Ⓢ	Sloan Valve Company
4	3		Sun Valley Bronze svbronze.com
100	62		Sunbrella brand fabrics sunbrella.com
5	4		Technical Glass Products fireglass.com
227	108		Timely timelyframes.com
37	25		Toto USA Inc totousa.com
218	100	Ⓢ	Trespa trespanorthamerica.com
235	122	Ⓢ	Trimco trimcobbw.com
251	130	Ⓢ	Trimco trimcobbw.com
19	11		Unico System, The unicosystem.com
229	110		Valli & Valli vallievalli.com
221	103		VERSA-LOK versa-lok.com
cov-3	132		Vistawall Architectural Products vistawall.com
39	27		VT Industries vtindustries.com
82-83	56		Vulcraft, A Division of Nucor Corp nucor.com
224	105		WAC Lighting waclighting.com
224A-B		Ⓢ	Wausau Tile wausautile.com
8-9	6	Ⓢ	Weyerhaeuser weyerhaeuser.com

SALES OFFICES & CONTACTS

EXECUTIVE OFFICES

James H. McGraw, IV, Group Publisher
(212) 904-4048 Fax: (212) 904-3695
jay_mcgraw@mcgraw-hill.com

Laura Viscusi, VP, Associate Publisher
(212) 904-2518 Fax: (212) 904-2791
lviscusi@mcgraw-hill.com

Assistant: Pina Del Genio
(212) 904-6791 Fax: (212) 904-2791
pina_delgenio@mcgraw-hill.com

ONLINE SALES

Paul Cannella, Director
(312) 233-7499 Fax: (312) 233-7490
paul_cannella@mcgraw-hill.com

CLASSIFIED SALES

Diane Soister
(212) 904-2021 Fax: (212) 904-2074
diane_soister@mcgraw-hill.com

NORTHEAST / MID-ATLANTIC

Janet Kennedy (CT, MA, ME, NH, NJ, NY, PA, RI, VT)
(212) 904-3603 Fax: (212) 904-2791
janet_kennedy@mcgraw-hill.com

Joe Sosnowski (NJ, PA)
(610) 278-7829 Fax: (610) 278-0936
joseph_sosnowski@mcgraw-hill.com

MIDWEST

Mike Gilbert (AR, IL, IA, MN, MO, OH, W.PA, WV)
(312) 233-7401 Fax: (312) 233-7403
mike_gilbert@mcgraw-hill.com

Lisa Nelson (IL, IN, KS, MI, ND, NE, OK, SD, TX, WI)
(312) 233-7402 Fax: (312) 233-7403
lisa_nelson@mcgraw-hill.com

SOUTHEAST / MID-ATLANTIC

Susan Shepherd
(404) 843-4770 Fax: (404) 252-4056
sshepherd@mcgraw-hill.com

WEST (AZ, CA, CO, NM, NV)

Bill Hague
(253) 858-7575 Fax: (253) 858-7576
(760) 340-5575 Fax: (760) 340-0439
bill_hague@mcgraw-hill.com

WEST (ID, MT, OR, S.CA, UT, WA, WY)

Bill Madden
(503) 224-3799 Fax: (503) 224-3899
bill_madden@mcgraw-hill.com

INTERNATIONAL

Glen Wither (Canada)
(888) 836-6623 Fax: (866) 212-2213
glen_wither@mcgraw-hill.com

Martin Drueke (Germany)
(49) 202-27169-12 Fax: (49) 202-27169-20
drueke@intermediapartners.de

Ferruccio Silvera (Italy)
(39) 022-846716 Fax: (39) 022-893849
ferruccio@silvera.it

Katsuhiro Ishii (Japan)
(03) 5691-3335 Fax: (03) 5691-3336
amskatsu@dream.com

Young-Seoh Chin (Korea)
(822) 481-3411/3 Fax: (822) 481-3414

PRODUCT NEWS SPOTLIGHTS / POSTCARD SERVICE

Deidre Allen
(212) 904-2010 Fax: (609) 426-7136
deidre_allen@mcgraw-hill.com

SUBSCRIBER SERVICE

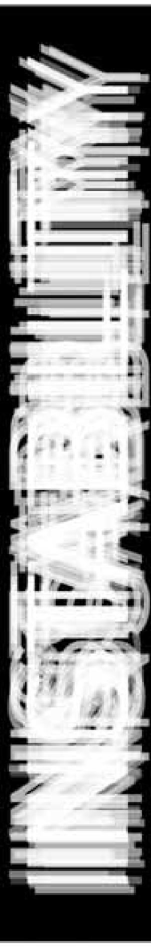
(888) 867-6395 (USA only)
(609) 426-7046 Fax: (609) 426-7087
p64cs@mcgraw-hill.com

BACK ISSUES

(212) 904-4635
phyllis_moody@mcgraw-hill.com

REPRINT MANAGEMENT SERVICES

(800) 360-5549 x129
architecturalrecord@reprintbuyer.com



The Architectural League celebrates the 25th Anniversary of the Young Architects Forum

YOUNG ARCHITECTS FORUM 2006: INSTABILITY

Exhibition and lecture series
The Urban Center
New York City

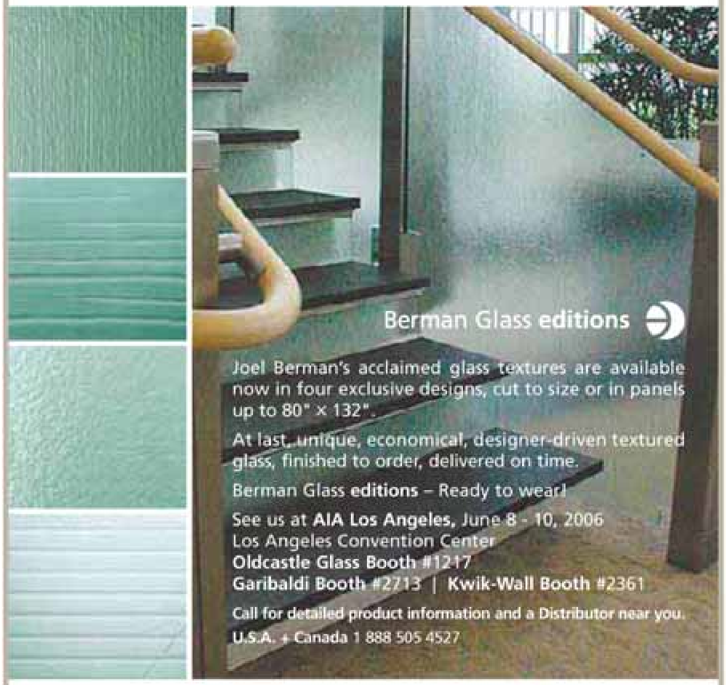
Exhibition
April 27– June 14, 2006

Lectures
Thursdays, April 27, May 4 and 11

For more information
about the 2006 Young Architects Forum and the 25th anniversary, go to www.archleague.org.

Subscribe
to the Architectural League Podcasts. Go to iTunes and search for Architectural League.

The Young Architects Forum is made possible by contributions from Artemide, Dornbracht, Hunter Douglas Window Fashions, LEF Foundation, Susan Grant Lewin Associates, and Tischler und Sohn.



Prêt-à-Porter

Berman Glass **editions**

Joel Berman's acclaimed glass textures are available now in four exclusive designs, cut to size or in panels up to 80" × 132".

At last, unique, economical, designer-driven textured glass, finished to order, delivered on time.

Berman Glass **editions** – Ready to wear!

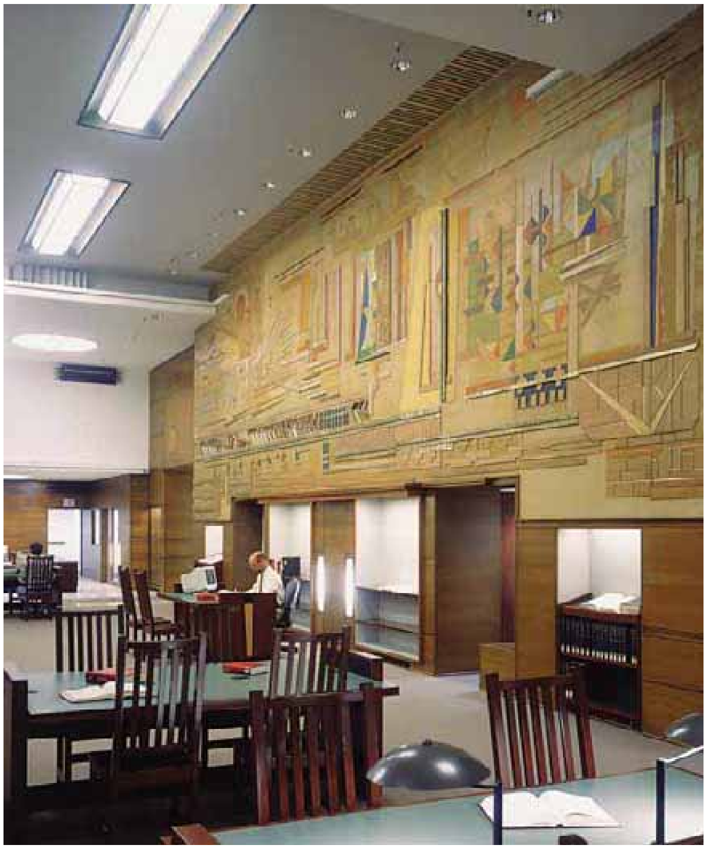
See us at **AIA Los Angeles,** June 8 - 10, 2006
Los Angeles Convention Center
Oldcastle Glass Booth #1217
Garibaldi Booth #2713 | Kwik-Wall Booth #2361

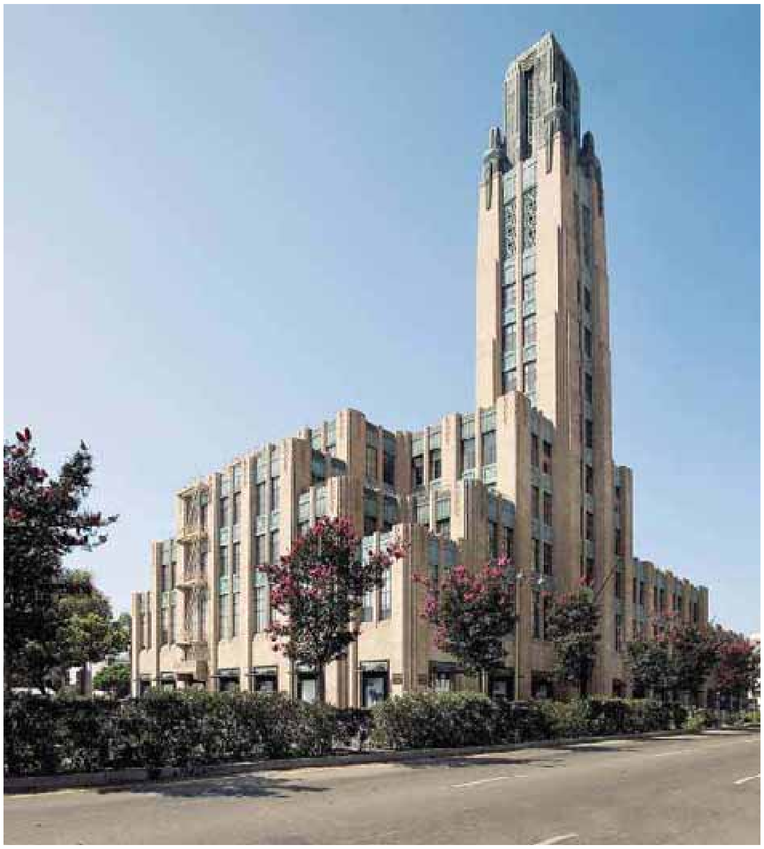
Call for detailed product information and a Distributor near you.
U.S.A. + Canada 1 888 505 4527

www.bermanglasseditions.com | info@bermanglass.com

CIRCLE 131 ON READER SERVICE CARD OR GO TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

AR Past and Present





Legal minds inhabit a landmark

The library reference desk on the first floor (above) occupies the room that ARCHITECTURAL RECORD featured in 1931 (below). The building sits on Wilshire Boulevard (above right), miles from commercial downtown L.A. It was the first department store of its kind to build on a suburban site that necessitated a parking lot.

According to Ronald Altoon, of the firm Altoon + Porter Architects, the Bullocks Wilshire Department Store building, a prominent Los Angeles Art Deco landmark completed in 1928, is a logical choice to house the many functions of Southwestern University Law School, including a 92,000-square-foot library. “The Bullocks Wilshire building was designed to hold merchandise from the ground up, but to exhibit artwork from the ceiling down,” says Altoon about the Parkinson and Parkinson structure. “This functions as well for retail stores as it does for libraries.” Both readers and shoppers must gain access to items that are stored within reach on racks or shelves, while the artwork can be located above, closer to the ceiling.

ARCHITECTURAL RECORD featured photographs of the Men’s Shop in 1931, with an interior designed by Jock D. Peters. Endless pages of legal volumes now occupy this space on the west side of the ground floor, where erstwhile shoppers sought the finest in cufflinks, trousers, and ties. In addition to the library, the building now also houses classrooms, faculty offices, administrative services, seminar rooms, a gym, a courtroom, an advocacy center, and a cafeteria. These functions occupy the basement to the fifth floor, leaving the tower vacant. To preserve the legacy of the 230,000-square-foot building, the architects listed the original room functions for the Cultural Affairs Commission of L.A. on all documents. Therefore, the Trial Advocacy Court Room was labeled “Ladies Shoes,” since the courtroom replaced that part of the store. The labeling system caught on with the new tenants. “Today, when you come into the library and ask, ‘Where might I find books on international law?,’ you will be told ‘Second Floor Lingerie,’ ” says Porter. The architects were pleased that the project gave Southwestern’s law school an architectural identity, while the extravagantly designed store is now preserved for legally minded scholars and L.A. Art Deco fans alike. *Sarah Cox*

PHOTOGRAPHY: COURTESY ALTOON + PORTER ARCHITECTS

One company…
taking a wider view.

VISTAWALL
ARCHITECTURAL PRODUCTS

RadioShack® Corporate Headquarters – Fort Worth, TX
Architect: HKS, Inc. – Dallas, TX

Our wide range of products covers the full landscape of design possibilities.

From grand entrances to grand views, sunny atriums to airy offices, Vistawall Architectural Products has it all covered, with custom **Vistawall** curtain walls, entrances and storefronts, plus our popular **Moduline** window systems, **Naturalite** skylights and **Skywall** translucent systems. And with streamlined production, aesthetic consistency, precise structural integration, on-spec performance and peerless project management, we've covered all the other bases, too. When you're selecting products for the exterior of your next building, give us a call.

Vistawall Architectural Products
1.800.869.4567 • vistawall.com
A BlueScope Steel Company

CIRCLE 132 ON READER SERVICE CARD OR GO
TO ARCHRECORD.CONSTRUCTION.COM/PRODUCTS/

CURTAIN WALLS • ENTRANCES • STOREFRONTS • FIXED & OPERABLE WINDOW SYSTEMS • SKYLIGHTS • TRANSLUCENT SYSTEMS